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*East River at Dawn by Sol Wilson. See Page 12*

THE NEWS MAGAZINE OF ART

CENTS

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# THE ART DIGEST

Vol. 21, No. 11

March 1, 1947

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The Last Straw

SIR: I have intentionally not renewed my subscription to the DIGEST, not because of your magazine, but because it gives such a true reflection of the art world. And that world only disgusts one; so in an effort not to be reminded, I don't want your mirror always in front of me. I for one intend to hole-up for a few years till this "modernism" blows over. Each year I think is its death knell—and then the Whitney. That was the last straw for me. . . . Now it's a question of which academy you want—abstract, surrealist or National. Of the three, I can't think which is the lesser evil. But merely from the point of individuality it is really very "different" and "daring" to be conservative these days.

Why is it artists must be so conformist? I thought we were the individualists. But we let them ride herd on us like the subway commuters. I revolt!

—DOUGLAS GORSLINE, New Canaan, Conn.

More Southpaws

SIR: More about southpaw painters. . . . I had a letter from Charles Burchfield reminding me that he is a lefty . . . also Da Vinci. Incidentally, I thought you might be interested to know that I have been appointed artist-in-residence at Bucknell University.

—BRUCE MITCHELL, Bucknell University.

Both Sides of the Questions

SIR: Your fairness in publishing both sides in all the art controversies and the prompt reporting of "doings" near and far make the DIGEST the best in its field—keep up the good work.

—DR. W. G. WATT, Longmeadow, Mass.

More Graphic Art

SIR: Most art periodicals—and this to some extent also includes the ART DIGEST—seem to treat the graphic art as a stepchild. Very little space is devoted to new prints which are being made at regular intervals, except when a specific and nationally outstanding exhibition is put on. I believe it would round out the art picture if you would devote at least one page of each issue to nothing but the graphic arts.

—MARC J. SANDLER, Pittsburgh.

Ed.: We plan something along this line, just as soon as the paper situation eases.



"The Pitchman," a Lithograph

by **BEN MESSICK**

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## Moessel Paints Hell

By C. J. Bulliet

WHILE THE SOPHISTICATED and the idly curious are flocking to the galleries of the Associated American Artists to look at the eleven paintings by major and minor Surrealists depicting *The Temptation of St. Anthony* in the "Bel Ami" cinema contest, there are being displayed a few blocks down Michigan Avenue a group of religious pictures by an aging Chicago painter that challenges the best of them.

He is Julius Moessel, and even Max Ernst and Salvador Dali might sit profitably at his feet for a few hours to learn the secret of the awe and wonder he puts into such things as *The Whore of Babylon* (softened in the Chicago Galleries Association show to read just *Babylon*), *The Beast 666* and *St. John*, surrounded by the heaven and hell of his *Revelations*.

Moessel differs from Ernst, Dali and the other painters of *The Temptation of St. Anthony* in making you believe he has caught, like Dante, an authentic glimpse of hell.

Dali and Ernst in their "St. Anthonys" are theatrical. To match Moessel, you have to go back to the German Primitives, particularly Schongauer.

No matter how strange and fantastic his beasts and his demons, Moessel convinces you he is picturing simply what he saw. You get from him a similar feeling aroused in you when you are reading *Gulliver's Travels* or *Alice in Wonderland*. Dean Swift and Lewis Carroll make you believe they are not inventing anything, but are jotting down everyday observations of a traveler in a land you haven't happened to visit.

Moessel, like St. John, spent some of his spare time on Patmos and he sketched the same beasts that St. John wrote about, without any feeling that even "666" was out of the ordinary on that island.

Moessel grew up in Germany before the First World War. Among commissions of which he is proud are murals for the city hall of Leipzig, executed by order of Kaiser William II to him personally. After that war, he came to Chicago, and in 1928 was made an American citizen.

He is an amazingly prolific painter of gorgeously colored birds, animals and flowers in habitats as luxurious as the jungles of the Douanier Rousseau. He sells such of these as he can for decorations in public buildings and private homes. But the vast majority he rolls, instead of tacking them on stretchers, and recently he told a friend he has "3,500 yards of pictures," thus rolled up, a yard wide. His output must approximate that of Turner.

His religious and secular Surrealist pictures, scourging politicians, are a recreation which started about 1935.

### Chapin Bought for Oregon

The School of Architecture at the University of Oregon announces the purchase of *Effect of Evening* by Francis Chapin for its permanent collection of contemporary American art. The painting, which was shown recently at the Corcoran Gallery, was acquired through the Widmer Fund.

March 1, 1947

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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### The Modern Asks for Aid

NOBODY is ever bored at the Museum of Modern Art. You may be angry when they stage a "flop" like the Shoe-Shine Chair or thrilled when their superb sense of showmanship dramatizes the gifts of England's great Henry Moore—but you are never neutral. It would be impossible to sit complacently on the sidelines when these master impresarios decide to package and publicize some important phase of the modern idiom.

The Museum of Modern Art is not so much a museum in the accepted sense of the term, as it is a theatre in which stage direction and "props" are given commensurate billing with the artists. You may not always agree with what the museum has to say, but you will be excited by the eloquence of the speaker. Perhaps the reason we become angry on occasion is because we realize the potentialities of such a youthful and vital institution; after all, you can't drive a spike with a tack-hammer.

A few cold statistics may reveal the important role the Museum of Modern Art has come to play in the art life of the nation since three women and one man—Lillie P. Bliss, Mrs. John D. Rockefeller, Jr., Mrs. Cornelius J. Sullivan and A. Conger Goodyear—founded it at the beginning of the Great Depression back in November, 1929. Assisted by Mrs. W. Murray Crane, Frank Crowninshield, Paul J. Sachs and Alfred H. Barr, Jr. (first and last director), they launched an undertaking that has gathered momentum and seized the public's interest. Last year more than a half million visited the Museum; during the past 17 years (up to Dec. 31, 1946), attendance has been 4,777,537.

During this time the Museum has held 339 exhibitions in New York; has published 121 books, of which 455,000 copies have been sold exclusive of the 240,000 copies distributed to its 13,431 members, the Circulating Exhibitions Department has arranged more than 4,000 showings of its exhibitions in several hundred cities and towns; the Film Library has acquired 18,000,000 feet of motion pictures, which would take approximately 3,300 hours to run, or 408 eight-hour days of continuous projection; educational services have extended the Museum's international program to 42 of the United Nations; the permanent collection has outgrown wall space ten-fold.

These are a few of the Museum's accomplishments in the public's cultural interest; and now the Museum of Modern Art is asking this same public to aid financially in its recently announced (see last issue) program of expansion. The goal is \$3,650,000, a sizable portion of which it is hoped will come from increased membership. The cost is only \$12.50 annually and with it goes certain privileges—such as admission passes to husband and wife; invitations to private openings; use of Penthouse Clubrooms; discount of 25% on museum publications; admission to all regular film programs; reduced prices on lectures and concerts.

—A bargain for conservative and modern alike!

### For Standard Mats

THE PRINTMAKERS of the nation have a just complaint against the organizers of print exhibitions. It seems that

there is no standard size for mats, the size depending entirely upon the exhibition officials, who sometimes can't make up their minds between an inch and an inch and a quarter. This often causes the embattled artists to cut new mats for each particular exhibition, wastes time and money, and ruffles tempers already sensitized by the 50 per cent closed-shop clause. Lately these complaints have increased. A letter, signed by Kenneth Harwell, William A. Drake, Victor Paganuzzi and Eugene C. Fitch, says in part: "We earnestly suggest that it would be a simple solution for all national exhibitions to adopt the standard sizes used by the Library of Congress in the National Exhibition held there annually, namely: 14" x 19"; 18" x 22"; and 20" x 24".

John C. Rogers of Alexandria writes: "There are indications that 1947 will witness another year of somewhat more than confusion in the art world. I refer to the inability of museum directors and print collectors to decide upon standard sizes for mats. Along with a good five-cent beer, we could use a standard size mat, plural."

We would like to refer this pertinent problem to a committee composed of Carl Zigrosser, John Taylor Arms and Arthur W. Heintzelman—they have already done so much for contemporary printmakers in America, they should be able to settle this simple question of mathematical area.

\* \* \*

DIFFERENCE OF OPINION:—Just in case the readers are tired of my repeated praise of Henry Moore, modern British sculptor, I am pleased to print the following antidote from Irma Rothstein, New York sculptor, who dissents in no uncertain terms. She writes:

"I can't agree with you; my response to Henry Moore was not at all 'this is it!' And I very gladly would give the whole Henry Moore exhibition (sculpture, drawings and all) for one small Picasso. The one thing that really impressed me about the Moore show was the arrangement of the exhibition: it is the most perfect display I have ever seen. But in the work itself I can't find any of the so much publicized qualities; no strength, no soul, not even real sculptural form—nothing but skill and, of course, beautiful material, for which I envy him, but which is not his creation. . . . The drawings do not at all convey the atmosphere of air raid shelters, human suffering and struggle—nor any emotion of the artist himself, but are (to me) handsome stage designs, executed with mastery and much feeling for theatrical effect."

EDITOR'S NOTE:—Last year I bet on the St. Louis Cardinals; this year it is Henry Moore.

\* \* \*

LIBERAL INTERPRETATION:—One of the most abused words bandied around the art world is "liberal"—along with plastic, creative pattern and, of course, that old platitude, spatial form. Which, probably, is why the editor got a chuckle from the following item by Leonard Lyons of the New York Post. It seems Henry Wallace dined at the Cafe Royal on Second Avenue last week. After Wallace left, the waiter who had served him approached the table of Molly Picon, who said: "That was Henry Wallace, a great liberal." . . . "To you maybe he's a liberal," said the waiter, examining the tip, "but to me—no."

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# THE ART DIGEST

Vol. 21, No. 11

The News Magazine of Art

March 1, 1947



*Summer Shadows:* MARTIN J. HEADE

## Brooklyn Museum Marks Its Fiftieth Anniversary of Achievement

THE SEMI-CENTENARY EXHIBITION at the Brooklyn Museum gives pause, even in this congested moment of the art world, to appreciate the splendid achievement of the museum during the past fifty years, under various directors, and at present under the guidance of Charles Nagel, Jr. Naturally these exhibition galleries can only afford samples, as it were, of the treasures of the collections, but they present an adequate impression of their importance.

Moreover, the museum, aside from its department of fine arts, has served the public through the establishment of a valuable Art Reference Library as well as through the development of an Educational Division with many ramifications of practical application, making available to industrial design the stored-up wealth of the past.

The *piece de resistance* here is a Stu-

art portrait of *George Washington*, known as the "Lansdowne type." It depicts its illustrious subject standing in a pose of impressive dignity. At the time of its execution (1796), it was considered a particularly faithful likeness.

Among the early American canvases displayed, *The Shipwreck* by Thomas Birch is a brilliant performance in its ineluctable suggestion of the weight and movement of the water and the lucent depths of the tossing sea. Martin J. Heade's *Summer Shadows* is one of the finest examples of this artist's work. In this canvas the modulations of light and shadow and the subtle reflections of the heavy clouds on the surface of a pool attest the painter's gifts.

Among recent accessions in the Egyptian Department is a magnificent head in red granite of an early king, tenta-

tively attributed to the early part of Dynasty IV. The vigor of the handling and the sensibility of the naturalistic observation completely escape the frigid conventionality and formalized procedure that later, through economic and religious forces, dominated Egyptian art. Also in the Egyptian group is an alabaster figure of a queen holding her son, Pepys II. It is one of the few surviving pieces of the Old Kingdom and appears to have furnished a model for the later representations of Isis holding Horus. An alabaster statuette of *Pepys II*, unique in its accompaniment of a Horus falcon on the back, is another important item.

It would be impossible to list the attractions of the various exhibits, unless one wished to rival Homer's catalogue of ships, but a few may be cited that possess particular appeal. A handsome drawing, *Silence* by Rosetti, depicting the beautiful wife of William Morris; the Japanese print of *Actor Fujimura Handayu* by Torii Kiyomasu I; and colorful Coptic hangings with a pattern of figures bearing offerings should go on record. In the collection of European prints, Kaethe Kollwitz' *War* is outstanding.

Glass, pewter and ceramics comprise many rarities. And of special interest is an engaging group of a New York settee and four side chairs in the late Sheraton Classic style, painted in red lacquer and set off with appliques of gold leaf and bronze, distinctive in their formal elegance. However, justice can only be done to this large and well-selected exhibition by viewing it in its admirable presentation.

—MARGARET BREUNING.

## Felines Flourish in Fine Arts Lair

AILEROPHOBES should not venture into the Ferargil Galleries at present, for they would encounter a vast array of cats there. It is true that these felines are in paintings and sculptures, but they are lifelike to a degree. It is not strange that artists have always painted cats, for their graceful movements and rich textures of fur are provocative. To cat lovers, this exhibition will be a delight, for pussy is presented in many aspects of ingratiating pose.

Agnes Tait's paintings of cats have always been admired, and those shown here are up to the mark, particularly *Cat at the Window* and *Cat in the Grass*. John Carroll's *Kitten and Butterfly* and Darrel Austin's *Cat with Brown Head*

and *Tail* are outstanding contributions. *Siamese Twins* by Maud Langtree and *Blue Persian* by Oronzo Gasparo display the aristocracy of cat society, but the common or garden variety of grimalkins shown here are just as fascinating. A portfolio of colored engravings by that past master of cat depiction, Fougita, and engaging crayon drawings by Clare Newberry are also included.

Among the sculptures, Zorach's *Sleeping Cat*; Poupelet's *Small Cat*; Paul Fiene's *Hunting Cat* and Malvina Hoffman's *Small Cat* were especially noted in a large and beguiling exhibition, for which Director Frederic N. Price has issued an attractive "CATalogue." (Until March 8.—MARGARET BREUNING.

March 1, 1947



*A Fair Wind or Breezing Up:* WINSLOW HOMER  
(Oil, 1876) Lent by the National Gallery



*The Wreck:* WINSLOW HOMER (Oil, 1896)  
Lent by the Carnegie Institute



*A Voice from the Cliffs:* WINSLOW HOMER (Watercolor, 1883)  
Lent by Mrs. Jacob H. Rand

## Honoring Homer

"Winslow Homer should not remain unnoticed. There is character and subtlety in his *Prisoners from the Front*. We have also greatly admired *The Bright Side*. . . . It is a tightly drawn and precise painting, à la Gérôme, but with much less dryness."

This critical comment by Paul Mantz on some American paintings exhibited in the 1867 Paris Salon concluded on a high note of hope for future American contributions to the art of painting. Thirty years later, American critics were still sniping at Homer's "vivid, hasty studies," his "rough frankness of touch," but he was always a popular favorite. He seldom lacked a market though his prices were modest compared with those of Sargent (it is rumored that watercolors bought for \$75 in the '80s and '90s are bringing as much as \$20,000 now). However, all of his important oils had been sold, many to museums, before he died in 1910.

Honored during his lifetime, and repeatedly since his death, Homer's work is undoubtedly better known and cherished by the American public than any other native artist—through exhibition, reproduction and excellent biographical and critical writing. Just how rightly so, is amply demonstrated in a major loan exhibition of his oils, watercolors and drawings dating from 1860 to 1909, now at Wildenstein. The large preponderance of very familiar work has "old master" wearing quality.

In the oil section, larger than the one in the Homer Centennial Exhibition at the Whitney eleven years ago, there are very few major canvases missing and all periods are admirably represented. "Character and subtlety" still describes *Prisoners from the Front*, the proud soldiers in grey facing the one in blue who represents the big battalions, which M. Mantz found worthy of comment 80 years ago in Paris, and lent for this occasion by the Metropolitan Museum.

Also in the large gallery devoted to early work are many paintings which need no comment: the National Gallery's spontaneous *Breezing Up*; the light, sunny *Long Branch* from the Boston Museum; the Huck Finn-flavored *Snap the Whip* and *Weaning the Calf*; Stephen Clark's *Morning Bell* and the vivid *Carnival*. One is struck again and again here by Homer's preoccupation with and dramatic use of light, so different from the Impressionists who were to follow, but effective even in his most illustrative pictures.

An unusual unfinished work, *Fishermen's Wives*, brings us to the Tynemouth period, the dividing point in his career and of the show, after which he became more and more interested in the elemental and fundamental aspects of nature in general and the sea in particular.

Grouped together, the late, great paintings are an impressive sight, even though Homer's work was always uneven. When he missed, he missed rather badly in comparison with impact of the hits, which are much in the majority. Due to largeness of conception, one is apt to remember the superb *Eight Bells* (May 15, 1946 Digest cover) as a bigger canvas than it actually is. The severely simple *West Wind*, light-struck at the horizon, remains an electrifying atmospheric communication. The *Lookout—All's Well* (acquired in 1898 by the Boston Museum); the beautifully designed *Fox Hunt*; *The Wreck*, which won

[Continued on page 33]

## Depressionist School

WHEN HITLER went into Poland, among the first individuals he earmarked for the death-penalty were the artists who indulged in social painting and cartooning. Dangerous fellows, artists. By contrast, many 57th Street commercial galleries include on their rosters artists who vigorously oppose, in paint, the economic and political status quo. The A.C.A. Gallery has now gathered together a number of outstanding examples of social protest painting by some of these artists.

This type of painting reached a zenith of popularity, naturally, during the 1930s, creating what may be called the Depressionist School. Trouble was, these pictures were frequently more fervent than fine and, it is suspected, only fanned the enthusiasm of those already partisan to their point of view. Came Pearl Harbor and the artists, along with everyone else, had more immediate problems.

But now there promises to be a revival; this exhibition of "Social Art Today" at A.C.A. serves as a roll-call of the best of these partisan painters. There is quite a difference. First of all, these are exceptionally fine paintings as such. Second, the protest does not take the form of trite melodrama, does not insult the intelligence, as in the case of the Depressionist School. Prestopino's painting here (also seen at the Whitney, recently) is quite possibly his best in any milieu. Ben Shahn's *Brother* is particularly moving.

Evergood's intricate composition is one of his better ones, and beautifully decorative, as well. Tromka's, Reisman's and Lawrence's canvases are beautiful paintings, though the protest element escapes us. Sternberg does probably his best work in *Insecurity No. 1, Color of Skin*. Through March 1.

—ALONZO LANSFORD.

### Serigraph Quarterly

Artists working with the silk screen process will be interested in an article by Ralph Mayer on serigraph materials, in the February issue of the *Serigraph Quarterly*. Copies may be obtained from the National Serigraph Society.

*The West Wind* by Winslow Homer. (Oil, 1891). Lent by the Addison Gallery of American Art to Wildenstein Exhibition



March 1, 1947



Portal to Portal: C. KERMIT EWING

## Pittsburgh Artists Hold Annual Exhibition

By Revington Arthur

PITTSBURGH:—The very affable Secretary John R. Donald of the Associated Artists of Pittsburgh estimates that 240 oils, 100 watercolors, about 40 black and whites and 20 pieces of sculpture were selected from more than 1,000 entries by a jury composed of Karl Zerbe, Jack Levine and Revington Arthur, painters; Gaetano Cecere, sculptor, and Edward Winter, craftsman. All this work will be exposed to the public's gaze—and it will be a big public and a long gaze if the past proves anything—at the Carnegie Institute in Pittsburgh, to March 13. It is the 37th exhibition of the vital and spirited association.

The great majority of the work deals with what is seen, plus imaginative qualities. There is a generous sprinkling of abstractions—though the jury seemed rather rough with abstracts—and quite a few of the paintings are concerned with the local scene, some with social implications. Harry W. Scheuch, winner of the Carnegie Institute prize, comes into the last mentioned group

with his *Hill District* and *Chit Chat*. Both reveal nice observation of the city in winter.

Balcomb Green's abstract *The Island* found favor with the jury and was given the Association's first prize. In contrast with *The Dictator* by Russell Twiggs, the Green picture seems uninteresting in color, although strong in design. *The Dictator*, also a prize winner, has some of the richest color seen in a long time.

C. Kermit Ewing's *Portal to Portal* is a semi-abstract affair. Rich in deep reds and blues, complete with miners and symbols, it is expressive of the times. Samuel Rosenberg, Pittsburgh veteran maestro, is represented by two works of top quality, *The Counselors* receiving special recognition—the Jacques Blum award. Daniel S. Kuruna's *Derelects 1932* and Elliott R. Twery's *Agitator* look exactly as titled. Abe Weiner deals with realism and the surrounding countryside in *Fall Landscape*. Richard Wilt shows some fine drawing in his use of line over large areas of color into which his canvases are divided. Elsie Allmendinger contributes two gay numbers somewhat in the French manner.

John D. Clarkson's *Pittsburgh 15, Pa.* has some fine glowing color as has the *Bathers* by Frank Trappe. Aleta Cornelius and Earl Crawford show painter-like ability in their handling of local subjects. *The Boulevard* by M. W. Schroeder is about the most academic landscape in this exhibition. There are practically no portraits in the usual manner, but Sidney Simon has a solid study of a young woman called *Hilda*.

The sculpture in the exhibition is far above average. Irwin Kalla was awarded the Carnegie Institute Sculpture prize for his *Prophet*. Eliza Miller took the Associated Artists prize for *Johnny Applesseed*. Lupori, Janet de Coux, Mary Lee Kennedy, Charles B. Warren, Henry Bursztynowicz and Adolph Dioda have good examples of their work in this small group.

With the exception of a few items the watercolors in the Pittsburgh show are somewhat dull and commonplace.

Charles Le Clair took the Black and White Award with his dashing drawing.





Central Park from the Plaza: CHILDE HASSAM

## The Impressionist Beauty of Childe Hassam

IN THE DEAR, DEAD DAYS, around the turn of the century, when painters were individual enough to fit the popular pattern for artists but polite enough not to paint unpleasant subjects the public didn't understand, Impressionism, imported from France, was the very latest thing. The first Americans to have employed this new approach were Theodore Robinson, John Twachtman and Childe Hassam. Of these, Hassam was the most prolific, the most colorful, the most French, and lived the longest, dying in 1935.

Usually, within ten or fifteen years after a painter's death, fashions in painting change to a degree that that artist's work suffers a decided drop in

popularity. This has indeed taken place in Hassam's case. But this season, with an insatiable demand for things French, there has occurred a reawakened interest in his paintings. The current exhibition of 19 oils and a group of water-colors at Milch Galleries, through March 15, should emphasize this fact.

This group of Hassam's oils is well chosen, comprising excellent examples from 1890 through 1918. They include French gardens, Italian landscapes, New England villages and county fairs and the familiar New York city scenes. As with all the Impressionists, Hassam was primarily a landscape painter. In effect, he seems to say: "Here is nature. We see it because it reflects light. This

is how it seems to me." Completely assimilated technique and color-sense characterize all his canvases. What he added to the French formula—as did most of the Americans, notably Ernest Lawson—was to solidify form.

Today, Hassam seems dated only when a human figure predominates in a canvas. That such decorative painting pays, at least financially, is indicated by the fact that Hassam received from his dealer, after commission, more than \$760,000 during his lifetime. He is represented in every important collection in the country.—ALONZO LANSFORD.

## Nature in Pastel

DAVID BURR MOREING studied art years ago with William Keith in California; then life, as it frequently does, provided a hiatus. Ten years ago he discovered pastels. In his first exhibition in New York, at the Arthur U. Newton Galleries to March 8, the Keith influence is recognizable, but what Moreing has learned to do with pastels is not. In a process worked out for himself, he actually *paints* with pastels, builds substantial landscapes deep and rich in color that adheres to the base without benefit of fixatif. Traditional in subject and treatment, the best of these provide a quite unexpected color sensation.

E. P. Richardson, director of the Institute of Arts in Detroit where Moreing now lives, says in the catalogue foreword that this artist has "revived pastel as a masculine medium, as it used once to be. He sees in it possibilities of structure, form, depth and color. He is an objective artist, more interested in the world of nature than in himself."

In a number of the majestic Colorado scenes, Moreing has gone a long way toward his stated aim: "... to condense these immensities into your little image and still make them look immense." Among other pictures particularly noted are *Meditation*, a burst of spring in all its shades of green. *On the Strands*, a simplified Boudin subject of rosy sands and deep blue water, and *Grand Lake* (see cut.)—JO GIBBS.



Grand Lake: DAVID BURR MOREING. On View at Arthur U. Newton Gallery

## Sol Wilson's Best

THREE YEARS between exhibitions is a long time for 57th Street favorites these days and so we are doubly glad to report on Sol Wilson's current exhibition at the Babcock Gallery—and to add that in this instance the eagerness which comes of anticipation is more than fulfilled. It shouldn't be a surprise, however, to those who have followed the artist's work in group shows to learn that Wilson has worked hard and rewardingly to produce his finest show to date, on view until March 15.

One usually thinks of romantic painters as being born with full confidence in their personal vision. Wilson, however, has matured with comparative slowness—his recent burnished canvases bearing little relation to the rather drab studies of 15 years ago. He always painted well, but now his color glows with brilliance, his compositions have become stronger and more interesting, his paint texture richly varied.

Outstanding among the new works [Please turn to page 33]



## This England

AN EXHIBITION by English landscape painters, at the John Nicholson Gallery, brings an immediate sense of the beauty of an unspoiled countryside. The *piece de resistance* is a large canvas by John Constable, *Harnham Bridge*, in which there is the massive dignity of the "grand style" combined with such freshness and fluency that one almost hears the rippling water and feels the stir of the air in the foliage. The adroit balance of horizontals and verticals sustains the amplitude of the design, yet there is no impression of formality. "Constable's snow," that is, his use of broken color, imparts a glittering radiance to the surface of the stream.

Gainsborough is represented by different periods of his work. An early dark canvas contrasts in its conventionality and monotony of hue with one of his Ipswich period, somewhat later, *The Windmill*, where he attains greater freedom in his brushing and richer depths of color. The large canvas *Sussex Landscape* retains some traces of early Dutch influence, yet is thoroughly English. In *View Near Bath*, the technical gain is apparent in the freeness of the handling and the indication of the trees as masses, rather than carefully detailed foliage.

A number of artists, less known to us, contribute excellent paintings. William James Muller's *Yawl Leaving Rhodes*, possesses an ambience of moist atmosphere and is animated by the movement of its breaking seas. Richard Hilder, George Vincent, William Frederick Witherington and Sir Hughes Stanton are represented by well observed and ably brushed canvases that reveal a sensitive appreciation of the particular character of the English countryside.

It is pleasing to come upon a genre painting by Francis Wheatley, remembered for his *Cries of London*. Among other attractions, a sketch by Richard Parkes Bonington of *Versailles*, evidently a study for his painting of this subject in the Louvre, is notable for its brilliant sky.—MARGARET BREUNING.

*Harnham Bridge*: JOHN CONSTABLE. At John Nicholson Gallery



March 1, 1947



*The New Moon*: GEORGE INNESS

## Tribute Paid to Brush of George Inness

GEORGE INNESS is one of our earlier artists whose work has recently been presented to a public that had scarcely realized its character. In the large Centenary exhibition, at Springfield last year, and later at the Brooklyn Museum, an opportunity was afforded to estimate his work. The comprehensive showing, now current at the John Levy Galleries, is a further tribute to an artist, whose *oeuvre* deserves a wider appreciation.

The fact that Inness was early concerned with theology and eventually became converted to the tenets of Swedenborg is too often forgotten; yet the spiritual quality of all his work is apparent. He was not a pantheist identifying brook, stream and hill with a deity, but he obviously considered that the visual world was imbued with both emotional and spiritual significance. Al-

though his outstanding work is confined to a comparatively limited range of landscape, it conveys the imminence of a supernal power that Inness felt in no small measure. In his placid woodlands and meadows, he conveys a loftiness of spirit and a grandeur that Frederic Church in his magniloquent views of tropics and icefields failed to secure.

Inness made two trips to Europe, yet his work is little influenced by foreign contacts. His stay in Rome led to his painting many Italian landscapes, such as *Albano, Italy*, or *Perugia*, shown here, but they are carried out in his own artistic ideology. His later visit to Paris, when most of his contemporaries were busy acquiring the dry explicitness taught at Dusseldorf, led to a new concern with the problems of light that absorbed the French *plein air* artists.

One can hardly say that, like Melchisedek, he "had no generation," for there are traces of the Hudson River School in some of his canvases, such as *Early Morning*, of this exhibition. However, his finer adjustment of values and his impressive pattern of light and color resulted in a greater decorative richness than that of the earlier men.

The small canvases of Medford, included here, of his middle period, may perhaps lack the firmness of design that is to be found in his later work, yet they possess a peculiar appeal in their note of intimacy and in their wealth of closely-modulated color.

The later paintings, such as the brilliant *Sunburst*; the diffused light of *March Breeze* with its careful definition of forms; or *The Palisades* indicate his final breadth of handling and his concentration of design to which each detail contributes. *Oaks in Autumn* is an example of Inness' power to convey the character of a scene in a particular mood. For sheer ability to give to a small landscape a quality of transcendental beauty, *The New Moon* (see reproduction above) must be cited. (Until March 8.)—MARGARET BREUNING.



Detail of Fabric Printed by Scalamandr  from Chirico Painting.



Installation of Original Chirico Painting, the Print Made from It, and Other Fabrics, at the Philadelphia Art Alliance.



LEFT TO RIGHT—Mrs. Romain C. Hassrick, member of Alliance Board of Directors; Alfred Chinery; Miss Dorothy Kohl, executive director of Art Alliance; Mr. Franco Scalamandr ; Henry C. Pitz, vice-president in charge of art; Mrs. Franco Scalamandr  at opening reception in Philadelphia.

## Fine Arts and Fabrics

By Frank Caspers

PHILADELPHIA:—A rich and varied collection of fabrics is starting a nation-wide museum tour with an exhibition (through March 16th) at the Art Alliance in Philadelphia. Woven on the looms of the House of Scalamandr , the exhibits range from re-creations of 17th and 18th century French, Italian and English fabrics to modern designs and reproductions of contemporary paintings.

It is in the last-named field that today's artists can look for a renewal of the traditional alliance between painters and textile craftsmen—an alliance that, through the centuries, has produced brilliant results in western European countries. Historic masters of painting have traditionally created cartoons for tapestries, and many prominent contemporary French painters have designed specifically for weavers.

Today, with the present high level of development of the silk screen process, the design of suitable easel pictures can be effectively transferred to cloth. Just how successfully this can be accomplished is demonstrated by two contrasting Scalamandr  fabrics which hang beside the Chirico canvas, *Ancient Horses Frightened by the Voice of the Oracle*, on which their design is based. In both cases, the design and color of Chirico's sturdy rearing horses on a classical shore are somewhat simplified. But the result captures the essential spirit of the painting, and is, furthermore, in perfect harmony with the technical dictates both of the silk screen process and of the fabric texture itself.

Most of the displays in the Art Alliance's two exhibition rooms, however, are authentic re-creations of period "documents" (segments of centuries-old fabrics). These Scalamandr  silks, hanging next to the documents which they re-create, reproduce the original in color, design, texture and weave. Besides their adaptability to modern decoration, they are ideally suited to historic restorations, where the authentic period note is essential. And in this field of restorations, Scalamandr  fabrics have performed brilliantly. They are a prominent feature in the Colonial Williamsburg Restorations; in that of "Pennsbury," the home of William Penn; in Thomas Jefferson's famous Monticello; in Washington Headquarters in Morristown, N. J., and in the Vatican in Rome.

Also on view are lengths of exquisitely designed and woven textiles created for the Green Room of the White House.

Franco Scalamandr , the firm's director, is an Italian-born American who was trained as an industrial engineer. He arrived in this country in 1924, and after four years turned from engineering to textiles, sending his earliest designs to Italy's famed looms for production. He soon, however, established looms in this country capable of producing fabrics of the quality woven in the traditional European silk-weaving centers—backed by an extensive library of historic documents.

The exhibition, organized by Carleton V. Earle, Director of Exhibitions for Scalamandr  Silks, moves next to the Raleigh (N. C.) Museum. One fabric exhibition has already been shown in museums from coast to coast. The two shows have ahead of them scheduled presentations in some 40 American museums.

## Colorist Iver Rose

PROMINENT AMONG THE COLORISTS who dominate the 57th Street scene this fortnight is Iver Rose, at the Kraushaar Galleries through March 22. Rose, whose luminous paintings on paper have long revealed his distinctive style, has turned to a more conventional medium—oil on coarse-textured canvas—for his current work.

Style, however, remains unaltered in the current paintings. Here color is laid on thickly, rich tone against tone and vigorously-applied areas blending with neighboring color and form. At times there seems to be too much of a good thing, with impasto color spread too richly over the canvas; but fortunately these instances are in the minority.

Perhaps the best series of paintings in a large exhibition covering a variety of themes—from gentle satire to probing analysis—is the one devoted to St. Peter's Fiesta in Gloucester, including an exquisite *Tired Angel* and an expertly-painted, tender, *Leading the Procession*. In *the Gallery*, in which a fat man is swept by exhaustion into the nearest chair; a well-composed *Nets to Be Mended*; a brooding *Squall* and three strong circus studies are also outstanding.—JUDITH KAYE REED.

### Ada Gabriel Impresses

Ada Gabriel is holding an exhibition of paintings, drawings and lithographs, at the H. V. Allison Gallery, which are marked with a clear, precise expression and an appropriateness of color. Sensitive observation and ability to eliminate the unnecessary from each statement give her work a personal quality that is rewarding. She has drawn her subjects from both North and South with equal felicity so that snowbound Brewster or the *Live Oaks of Brookgreen* possess a compelling charm.

The fluid brushwork of the paintings and the surety of the line of her drawings and lithographs render an intimate sense of the scenes depicted, while the candor and sincerity of the work are apparent. In all the mediums presented, Mrs. Gabriel succeeds in conveying a sense of atmosphere that envelops each scene. (Until March 22.)—M. B.

*Nets to Be Mended*: IVER ROSE. On View at Kraushaar Gallery



March 1, 1947



Rebound: GIORGIO DE CHIRICO

## Thirty Years of De Chirico's Romanticism

GIORGIO DE CHIRICO'S shifting viewpoints over thirty years are seen in an exhibition of the artist's work from 1916 to 1946, currently on view at the Acquavella Galleries.

There does not seem in De Chirico's progression from period to period the same joy in experimentation that marks the diverse periods of Pablo Picasso, but rather a haunting dissatisfaction and a never-ending search for an idiom that will best frame his intellectuality. De Chirico's pursuit of this aesthetic

will-o'-the-wisp is clearly evidenced in his current exhibition. One senses this same dissatisfaction within the very periods themselves; at least this would seem to be evidenced by his sometimes inconsistent and uneven performances, for it would seem almost unbelievable that the same artist who painted the static *Castor and Pollux* (1930) could have in the same idiom produced the superbly organized and fluid *The Encounter*.

To harken to an earlier period, *Melancholy* (1916), a chiaroscuric architectural fantasy, is a fine example of one of the artist's most original and happy periods. *Au Bord De La Mer* (1925) is a top example of De Chirico's cubist essays; it is monumental in concept and mature in color. *Arab Lookout* (1942) and *The Enchanted Arab* (1944) reveal an admiration for Delacroix. *Villa Medici Gardens* (1944) harkens back to the Barbizon school.

One of the best of the more recent canvases, dated 1943, is titled *Fighting Horses*. It is a loose, movementful work, showing the artist at his best when not striving for meticulous finish. Not to be overlooked is a revelatory and introspective *Self Portrait* (1943), which might best be termed romantic realism. Through March 29th.—BEN WOLF.

### Correction

In the report of new officers of the Audubon Society, in the Feb. 15 issue of THE ART DIGEST, the name of Helen Gapen Oehler, vice-president, was erroneously omitted.





*Girls Reading: DORIS CAESAR*

## Doris Caesar Presents Eloquent Sculpture

THIS SEASON has been a remarkably rich one for the too often neglected medium of sculpture, and well up on the list of such blessings is the first full showing in seven years of the work of Doris Caesar, at Weyhe until March 26.

Since her debut in 1931, Mrs. Caesar's work has been both technically and emotionally adult, executed in a consistent style which is very much her own even though it stems from sources recognizable in other modern sculpture. More than half of the current exhibition, mostly figures in bronze, is devoted to work completed in 1946 and '47, but at least one piece is included from each year since the last exhibition. During this period, which marked violent changes in the styles of many artists, one finds here primarily development, refinement, and a deepened compassion for a sorrowing humanity.

The process of elongation of figures

continues, much as it did with Lehmbruck, and some have almost reached the point of abstraction, but the grace remains. More than ever before one is aware of hands. Eloquent, expressive, sometimes poignant, they frequently tell the story more specifically than a generalized face or over-all gesture. Some of the newest pieces are contrived of rough-textured bronze "outlines" of heads and hands, but even in these the familiar general character is instantly recognizable.

Difficult as it is to pick out individual exhibits, a devout, kneeling *St. Francis*; *Hunger*, a madonna-like mother and child with the pathos of a Kollwitz; *Girls Reading*, serene and lovely in rhythms; *Women and Hand*; *The Farewell*, and *Two People II* are among those which haunt the memory.

—JO GIBBS.

## Fingesten's 30th

PETER FINGESTEN, who at the age of 30 is having what amounts to his 30th exhibition, at Contemporary Arts Gallery, was a child prodigy in the European tradition. Son of a well-known painter and etcher, he studied in Vienna, Paris, Milan and Berlin. His first exhibition was held when he was 16; at 18 he was teaching sculpture himself, at 21 he was the subject of an Italian monograph and at 22 he shared a gallery with Picasso.

Fingesten came to this country in 1939 and drew enthusiastic reviews from many American critics before he went overseas to serve with the Army Technical Intelligence staff. He is now a faculty member at Manhattan College in New York City.

Fingesten's current show reveals a striking talent which, while it expresses itself in diverse styles, nevertheless always maintains distinction and individuality. The tranquil but powerful head, *Elegy*, one of the most arresting modern sculptures seen recently, is also



*Elegy: PETER FINGESTEN*  
On View at Contemporary

the finest achievement in the present exhibition. A nude *Lament*, in plaster and concrete, along with *Stratospheric Sensation* and *Astarte* all prompt such unusual pairs of descriptives as emotional sensitivity and intellectual inquiry; experimental and classic. More frankly experimental are such works as *Totem*, which breaks down five planes of head fragments and then puts them together into a unified and solid structure.—JUDITH KAYE REED.



*Animal Head: CLEO HARTWIG*

## Hartwig Carvings

CLEO HARTWIG is principally interested in form, as should be any sculptor. She has surveyed the world around her, the animal kingdom in particular, and perpetuated those subjects which most emphasize formal qualities. Some of the titles will give an idea—*Polar Bear*, *Tropical Fish*, *Little Bird*, *Chrysalis*, *Cat*. These sculptures, and 22 others, are on view at the Clay Club, where Miss Hartwig is having a one-man show, through March 15. This exhibition emphasizes her continued interest in finished craftsmanship and a simplified stylization of nature.

Most pieces are carved and are in a variety of woods and stones; some cast in terra cotta, brass and plaster. Great feeling and charm is evident. A change of pace is accomplished with several sculptures in an arbitrary style suggesting the early Egyptian. *Animal Head*, carved from zebra wood, is a particularly effective *tour de force*.

—ALONZO LANSFORD.

## Junior Museum for Pasadena

A new Junior Museum is now being set up in the Pasadena Art Institute for children from the third grade through junior high school, sponsored and financed by the Pasadena Junior League. Activities will include changing exhibitions; Saturday entertainments of puppet shows, plays and movies; a workshop program and an annual exhibition of children's work. Annual fee is \$1.



## Lionni Makes Debut

TIME WAS when judging art was a fairly simple matter. So many paintings were but illustrations of familiar mythological, Biblical or historical incidents, and one need only consider the technical skill with which they were painted. Today one may occasionally see a picture with similar subject-matter, but which defies the usual technical yardstick.

For example, there is Leonard Lionni's exhibition at Norlyst Gallery. A painting called *Figlia di Jorio* refers to the yarn of a girl with a father complex. It's like no mythological painting you have ever seen, nor does it show any extraordinary technical polish, but it does contrive to drive home the psychological implications of the subject as no traditional illustration ever could. However, it demands a degree of perception and thought on the part of the spectator, which probably suggests why certain more profound types of modern art are anathema to a general public which has grown to expect the artist to talk down to it.

Another picture in this show, *Anesthesia*, catches remarkably the menacing, sterile aspect of an operating room. Gay, pleasant colors and a certain air of not taking themselves too seriously characterize all Lionni's canvases except one—*Gentleman from the South*, which, considering its reference to Ku Kluxery, is just as well.

This is Lionni's first one-man show and continues through March 7.

—ALONZO LANSFORD.

## New Art Films

Art Historic Films, Inc., new producers of educational film shorts in full color, will soon release their first series on Religious Paintings, Rembrandt, Vermeer and the French Impressionists. President Walter Ephron has secured the co-operation of the Metropolitan, which has agreed to the use of the Museum's collections.

*Figlia di Jorio*: LEONARD LIONNI. On View at Norlyst Gallery



March 1, 1947



*The Dancing Bull*: DARREL AUSTIN

## Austin Continues to Dwell in Own World

DARREL AUSTIN's own delightful, private world is again on view at Perls Galleries, illustrated with 22 recent oils and a number of watercolors. It is the same Austin dream-world with which we have become familiar since the artist's startling debut in 1941 (this is his seventh show), and is populated with the same loveable beasts, the same luminous ladies, in the same mysterious forests and brooks. There is a crystallization of concept, an improvement in organization, in this latest group: more compact composition, less extraneous detail. As before, Austin uses a knife exclusively in applying the paint, which is even richer in color, juicier, than before. The previously rather ominous swamps have now

evolved into rather inviting brooks.

Two new characters join the cast. *The Gentleman* is a somewhat colonial-primitive profile, replete with periwig and curtained, formalized composition; *Sunday Best* depicts a not very alluring girl in modern dress. The feeling is that both are interlopers on Austin's private estate, though *The Gentleman* is a very attractive painting.

A couple of canvases of bulls give an interesting lesson in painting style. *The Leaping Bull* is a flat, formalized creature, slightly suggestive of Cro-Magnon cave-painting, in a receding landscape of considerable perspective; *The Dancing Bull* is a well-modelled bovine before a flat, backdrop of a background—despite their titles, both are bulls rampant.

Well over half the paintings in Austin's latest show may be described as "important." That is an extraordinary average. (Through March 22.)

—ALONZO LANSFORD.

## Bizardel Revisits America

Yvon Bizardel, director of Beaux Arts and libraries of the city of Paris, arrived here last month for the purpose of renewing his contacts with American museums and collectors, and studying the progress made by our art organizations since his last trip to this country in 1928.

Since the liberation, M. Bizardel has directed the reorganization of French museums as well as the return of collections which he helped to evacuate when war was declared.

## More Oriental Art for Boston

Once more the Boston Museum has enriched its famous collection of Oriental arts. Miss Lucy T. Aldrich has presented her outstanding collection of Japanese porcelains and prints to the Museum, where it will be on special display in the Recent Accessions Gallery through March.



Peasant Girl from Nice: MARCHAND

## Marchand, Colorist

ONE OF THE QUALITIES that distinguishes much modern French art from contemporary American painting is the persistent inquiry which marks the work of the former, a point well illustrated in the paintings by André Marchand, 38-year-old Parisian whose first American exhibition is current at the Matisse Gallery through March 8.

Marchand is a colorist working in modern idiom, but where his fellow painters in other countries are apt to explore creation within range of their personally expressive palettes, Marchand goes on to inquire into the nature of his color selections, organizing color against color just to see how they work. He almost always comes up with something interesting—and often exciting.

Outstanding in a select exhibition of just 10 works—decorative still lifes and single figure studies—is *Cornflowers*, which makes rich orchestration of dark fruit and flowers placed on a black table against a red background. The barefooted *Peasant Girl from Nice* wears a big picture hat to pose calmly in a striking canvas.—J. K. R.

## Concentrated Doodles

A VERY FEW YEARS AGO the most significant new influences in American painting were abstraction and surrealism. Today the popularity of abstraction here has increased beyond anyone's anticipation, while surrealism has withered away to the point where, with a few exceptions, hardly anyone is painting in the idiom anymore. One of the few exceptions is Arshile Gorky, who is having a one-man show of drawings at Julien Levy Gallery, through March 15.

If there be doubt as to Gorky's classification, note the statement of André Breton, high priest of surrealism: "... Arshile Gorky—for me the first painter to whom the secret has been completely revealed!"

Of the artist's work, Breton continues, in warning: "Easy-going amateurs will come here for their meager rewards: in spite of all warnings to the contrary they will insist on seeing in

these compositions a still-life, a landscape, or a figure instead of daring to face the hybrid forms in which all human emotion is precipitated."

Even so, this easy-going reviewer will describe how the pictures look. Unlike other surrealists, Gorky actually sits down in front of the natural objects which inspire his compositions. The present drawings were done in the presence of various landscapes in Hamilton, Va., last year. Aside from M. Breton's hybrids, we easily recognized the more intimate parts of flowers (the kind referred to by inhibited parents when teaching their young the facts of life), buds, leaves, tendrils and the productive end of a cow.

This is all done in pencil in a rather loose manner and occasionally touched up with a spot or two of bright watercolor. It is a highly personal, acutely concentrated kind of doodling and quite intriguing. One feels, rather than "sees" what he is getting at. Happily there are no titles to misdirect you.

—ALONZO LANSFORD.

## Constant Changes

CRITICS are capricious creatures. When an artist continues to paint favored subjects in similar style, they are apt to become impatient and long for new directions, however much they admire the old. But often when a new approach is seen they immediately long for the old, familiar and delightful. Which is just what happened to us when we looked at George Constant's exhibition at the Ferargil Galleries.

Gone from the recent watercolors, painted on Cape Ann last summer, are the endearing studies of sloe-eyed maidens, tender cherubs and gentle lovers. Constant's fluid line, skillful ease and understanding of space shapes remain, but they are used for figure compositions more explorative than appealing. Only in such studies as *Figures on a Ledge*, in which two girls pose together, seated side by side as though they truly belong and feel for each other, does the current show carry the emotional, as well as esthetic conviction of the past.—JUDITH KAYE REED.

Figures on a Ledge: GEORGE CONSTANT



Father of the Family: SPARHAWK-JONES

## Romantic Charm of Sparhawk-Jones

ALWAYS RICH, colorful, romantic and fanciful are the paintings of Elizabeth Sparhawk-Jones. No exception are the latest ones on exhibition at Rehn Galleries through March 22. This show indicates an increasing interest in simplification and in mysterious symbolism. An active imagination is at work here, and it is sometimes difficult to keep up with it.

A well-chosen title has *Enigma*, which depicts two dark figures lifting a skull in a cloth from the red earth. A suggestion of the grave-diggers scene from Hamlet is dispelled by the fact that the skull is giving off beams of light, which suggests a biblical connotation. In any case, in it is an entrancing picture. Contrasting with this in mood is *The Quick and the Dead*, two very cute female nudes vaulting the wall of a happy-looking cemetery. *Father of the Family* is a keynote exhibit in the show.

Miss Sparhawk-Jones' paintings appear to be in thin oil on an exceptionally finely woven canvas. Actually they are in watercolor on kite-cloth—wherein lies a story: Some years ago the artist was at Kittyhawk, N. C. and, dissatisfied with her technique, began experimenting with various materials. She came across a quantity of strange, tightly-woven fabric in a local store, which no one had found a use for since those Wright boys had used it in building those foolish contraptions they were playing around with, back in 1900. With this exhibition, the artist has run out of kite-cloth—has anybody a few bolts lying around the attic?

—ALONZO LANSFORD.

## Graphic Circle on Tour

The first show of the Graphic Circle, reviewed in a recent issue of the *Digest*, was so enthusiastically received that the group has already been invited to exhibit in museums and colleges in ten cities and colleges throughout the country, among them Washington, Youngstown and Chicago.



## Czebotar, Draftsman

WATERCOLORS AND DRAWINGS by Theodore Czebotar, at the American British Art Center, are the work of an artist who, with little formal training, is an accomplished draftsman. It is not alone the fluency and facility of his work that are commendable; there is the impression one gains that his line expresses exactly what he wants to say in a complete totality. It is only when the hand is completely responsive to the brain that "good" drawing results.

Moreover, Czebotar conveys to the onlooker no small measure of his own delight in the outdoor world, in the movement of clouds, in the dark depths of a rocky gorge, in the ambience of light of a sunlit road. His *Winter*, a cat curled up on a red chair in somnolent warmth near a window that gives on a bleakness of cold and barren trees is an imaginative idea to which one responds immediately.

*Twilight* is like a pool of muted greens and yellows through which the boles of trees appear dimly. In a number of the pictures there is a discernible movement of clouds, a rush of wind, as in *The Squall* or *Windy Day*; without actual solidity of design, the veracity of the observation is impressive. The discreetness of the color in cool, pale washes heightens the appeal.

A number of charming figure pieces are included, many of them *plein air* paintings in full radiance of light. *Nude*, *The Toilet* and *Girl Braiding Hair* should be especially cited. (To March 8.)

—MARGARET BREUNING

## French Artist Interprets U. S.

Among artists, color-sense is the first faculty to slip into a sort of personal formula, influenced by the light conditions of the artist's habitat. It is not unusual to see a Frenchman's pictures of Gloucester looking very much like those of Brittany. And, for all we know, Parisians may be amused by Yankee paintings of Bois de Boulogne in the colors of Kansas.

This is an interesting point when looking at the paintings of a young French artist, Hellen Stern, whose first one-man show is at Passadoit Gallery, through March 15. She has been in America only since the war, and her pictures *Lower Manhattan* and *South Ferry* appear in the same light as *Pont de l'Étroit* and *Vers St. Martin*.

An artist of strong disciplines, Miss Stern's idiom is highly stylized, intensely concerned with subtle relations of tone within bold patterns of design. She is expert in solving problems of composition but is aloof to the character of her subject-matter. An exception, and possibly a happy omen for the future, is a recent canvas, *Lake in the Adirondacks*.—ALONZO LANSFORD.

## Sue Fuller in the Village

Earlier this season we reviewed with enthusiasm the Society of American Etchers' annual exhibition. This was based largely on the fact that it included prints in a truly modern idiom and in color. Now, the best of this type of vigorous etching is on view, in concentrated form, in Sue Fuller's one-man show at the Village Art Center. Here is that rare combination—technical mastery of the medium together

with an esthetic message of some depth. It is difficult to understand how an artist of Miss Fuller's magnitude has escaped a New York one-man show heretofore.

To quibble: purists will probably object that (1) Fuller's work shows more than a suggestion of the influence of Stanley Hayter, and (2) that she does tricky things with string, netting, etc., in working her plates. Both allegations are true, but one feels that if an artist is to be influenced, there are many far worse models than Hayter, and, too, Fuller has assimilated the influence thoroughly and added much more of her own. The means have not usurped the end in her experiments with textures. (To March 8.)—A. L.

## Two Dutchmen

TWO DUTCHMEN of entirely different temperaments occupy the galleries of French & Co., through March 15, in twin exhibitions arranged by Marie Sterner. Pierre Apol does entrancing watercolors of Bali, Java and Ceylon, while Joep Nicolas, the well known painter and stained-glass artist, paints large, loose temperas, mostly of people.

Apol is unknown not only here, but in Holland as well. A retiring gentleman, he turned from law to painting early in life, travelling extensively throughout Europe and the East Indies for his material. Without the usual formal training, he has developed a pale, poetic, misty technique in watercolor which apparently involves rubbing down with emory, pumice or possibly sandpaper. There is a subtle Oriental quality to his pictures which comes more from subject than approach. Landscapes, misty and watery, are his milieu. A recluse by nature, Apol showed his work only to a few intimate friends, until persuaded by his friend, Mrs. Gari Melchers, to have this show.

Nicolas has had several previous exhibitions in New York. This group of twelve shows his usual ease and freedom with large tempera paintings. The *Portrait of D. H. Lawrence* is particularly good, as is *Man Reading*.

—ALONZO LANSFORD.

The Artist: JOEP NICOLAS



The Soul Never Dwells in a Dry Place: ROMARE BEARDEN

## Bearden Sings of the Cup That Cheers

THAT ROMARE BEARDEN has not permitted success to go to his brush is clearly evidenced in his third one-man show, currently being held at the Kootz Gallery. Bearden has more than justified this reviewer's excitement upon viewing his first one-man exhibition with Sam Kootz, last season. Since that time, the artist has further unified his paintings compositionally, discarding all but the essential elements necessary for his purposes, yet at the same time staying this side of purity and remaining entirely faithful to his original basic concepts.

The present exhibition follows the artist's earlier practice of painting a group of pictures within the confines of a theme, exploring and examining carefully all its facets and lights. Bearden's first exhibition was devoted to the *Passion of Christ*, his second to an analysis of Garcia Lorca's *Lament for the Death of a Bullfighter*. His third and present showing explores the friendly glass via Rabelais' *Gargantua and Pantagruel*. His is indeed a cup that cheers, in sharp opposition to the current unhappy chronicles of alcoholism that have found expression through the medium of the various arts and most recently celebrated by Eugene O'Neill in *The Ice Man Cometh*.

The exhibition is keynoted in *The Soul Never Dwells in a Dry Place*, a highly plastic essay in which light blues balance pastel reds and purples, with intense blue accents. Semi-abstract action marks *Long Drinking Breaks the Thunder*. Unified and rhythmic is *And This Bowl. Some Drink* is notable for its sensitive linear quality. *Not Mad but Nobly Wild* and *I Heard a Hunter Blow* are outstanding for space created and feeling of volume.

Bearden provides an antidote for those who feel that the human denominator must necessarily be sacrificed in the realm of the abstract. Through March 15th.—BEN WOLF.

## Los Angeles Events

By Arthur Millier

RUSSELL COWLES' first exhibition in four years at the Dalzell Hatfield Galleries, on view to March 8, drew a distinguished opening night crowd and proved a triumph of cultivated good taste. The artist's younger brothers of the Cowles publishing empire, John and Gardner, Jr., were on hand, the latter with his new bride, the former Fluer Fenton Pettingill.

The paintings showed Cowles plying the field of approaches to painting, from tactile, three-dimensional nudes and still lifes to ideal, more two-dimensional canvases presenting the garden of Eden, St. Francis and the birds and some impersonal nudes on a beach. Fine color and sound composition are present in all the pictures. I happen to feel, however, that the most authentic Cowles are those in which he paints most directly from his sensuous reactions to things seen. Examples are his close-to-home Connecticut landscapes and the nudes.

"Russell Cowles," a book by Donald Bear, handsomely designed by Merle Armitage and published in 1,000 copies by Dalzell Hatfield, appeared just in time for the opening. Cowles' urbane personality and broad art thought are well set forth in this volume. Reproductions, some in color, too.

Copeland C. Burg, Chicago newspaperman who turned painter, is exhibiting at the Biltmore Art Galleries until March 8. This reviewer scanned Burg's paintings before they made the walls. They combine a delightfully direct seizure of just the elements in a scene that interest him, with fine, individually chosen color. They look as though the artist had fun painting them, fun and courage, too. The flower pieces and fish still-lives are especially good. In these he attains some of the richest coloration in contemporary American painting. And his space division is uniformly successful.

The Francis Taylor Galleries, Beverly Hills, exhibited to March 1 paintings by Anna E. Meltzer of New York. Unusual success in building form from practically pure colors applied in small units with a palette knife was seen in her canvases. Almost all the pictures have subjects of human interest—*Carnegie Hall* and the painting of an ugly girl entitled *Am I Really Alone?* being typical.

Bob White, ex-Guggenheim fellow who served in the Navy in the South Pacific, spent the past year in Los Angeles making a portfolio of etchings



*Mexican Landscape:* COPELAND BURG. On View at Biltmore Galleries, Los Angeles

which grew out of his war experiences. These prints had their first showing at Pasadena Art Institute to Feb. 16 and are ripe, I would judge, for Buchholz or Julian Levy to exhibit. The man knows how to make an etched line count. He combines good realistic drawing with a continuously "doodled" connecting line, mixes recognizable objects with vague symbols. But his prints deserve to sit alongside good early Italian fine-line copper engravings in their successful achievement of a well designed bas-relief effect.

The Art Directors Club of Los Angeles sponsored during February its second annual exhibition of West Coast advertising and editorial art. From 18 to 25 percent of national advertising is now prepared on this coast. But the show, for which this writer served with three advertising artists and one art director on the award jury, was on the stodgy side. There were some good pieces but the most notable feature was the general failure to complement fair art with even passable typography. Purpose of the show is stated to be to raise standards. They sure need raising.

Everett Shinn, 70-year-old painter of theater, circus and old New York, made his first trip to California for the opening, March 16, of his exhibition at the James Vigeveno Galleries in West Los Angeles.

Hollywood notables were on hand. Producer-Director Mervyn LeRoy bought two clown pictures, Claude Rains took two more and Director George Sidney another pair. High spot of the day was Shinn's first meeting in 20 years with Lady Mendl who, as Elsie

de Wolfe, stage star, interested the late Stanford White in his work and made it possible for Shinn to leave illustrating for painting.

George Van Saake, painter of Dutch origin, had a charming small exhibition at the newly established Chabot Gallery. His best pictures are portraits of children, for whom he evinces exceptional sympathy. They are freshly painted without technical didoes. His flower pictures and landscapes have a similar freshness.

## Regarding Boston

By Lawrence Dame

BOSTON—From the point-of-view of intellectual isolationism, a conference on the state of the artist in society, held by the American Academy of Arts and Sciences, was a success-d'estime. From the point-of-view of the public, it was an estoeric pattering in an ivory tower. For the press was not permitted to cover sessions. Such subjects as the demand for art from the community, the place of art in education and the plight of the artist, together with ways of relieving him, seemed futile except as they were discussed *in camera* by a small gathering of about 200 persons.

Juliana Force of the Whitney Museum, Daniel Catton Rich of the Chicago Art Institute, George Biddle of Philadelphia, Samuel Golden of the American Artists Group, Robert Gwathmey, Irwin Edman and others drawn here through worthy motives took part in or heard talks on whether commissions should be raised, whether industrial and business sponsorship of art

## RECENT PAINTINGS

# SOL WILSON

Through March 15

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should be curbed or enlarged, on whether dealers should make loans, etc. No decisions were reached and the experts learned little that they did not know before. Had open discussions been deemed proper by the Academy, the press would have seen to it that the public, so often mystified by art affairs, gained some illumination. A golden opportunity was muffed by conservatism.

One of the liveliest of Boston art dealers, who does his best to deflate hidebound traditions, is Boris Mirski. Currently the gallery bearing his name offers a variety of works by 24 Boston women, most of them young and struggling.

Jessie Drew-Bear employs primitive techniques to create a sedate tea party. Barbara Swan, rising as a portraitist, offers a version of herself in hauntingly subdued green and gray tones. Erstwhile satisfied to weave curious strands of variegated color in oil, with meaning known only to herself, Esther Geller has come to insert vaguely dancing forms behind her cobwebs, and to good advantage. Texture is her forte, and she does very well at it. Marta Adams, who winters in Mexico and has more than a bowing acquaintance with Merida and Rivera, naturally paints flat, sombre versions of paisanos. Margaret Stark, of all this group, is outstanding for imagination, strong handling of color and almost allegorical subject matter carefully drawn. Using distortion and a pea green color motif, Fay Abrahams effectively portrays a wistful child.

One of our finest realists, who seeks unashamedly to mirror nature as a sensitive, non-experimental nature sees her moods, is William Jewell, now at the soundly conservative Guild of Boston Artists. Jewell, a teacher as well as painter, inevitably strikes good balance, decorative color schemes and good taste. Sea and hills attract him mightily and he well knows their moods. A happy painter, forsooth.

The Copley Society is enlivened by a two-man show representing ambitious youth. J. W. S. Cox pares down detail to simplify pattern in his watercolors. Lush mountains, tranquil wharves and stormy days appeal to him. There is a quiet sureness about his work and it is easy to see, while appreciating his promise, that he has a background of adequate training. His comrade, Stewart D. Kranz, a Harvard student, is more turbulent and experimental. In the ardor of youth, he has chosen most difficult nocturnes—Pittsburgh by night and a late training winding through a writhing landscape—only to bring them off with much effect. Color, often in low key, swirls in strange contours from his brush.

Down in Rockport, a colony once ice-bound in winter has shown mighty stirrings this season. One-man shows occur every week in the ancient tavern of the Rockport Art Association (which has just published an annual brochure containing pictures and biographical details of its 200 and more artists). Stanley Woodward, seascapist, started off this series and currently Marguerite

[Please turn to page 34]



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## FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

### Dorothy Hoyt at Macbeth

Paintings by Dorothy Hoyt, at the Macbeth Gallery, present a lively aspect because of their high notes of color and clarity of design. The greater number of them are scenes of the city and its water front, some of them rather explicit, such as *Lower Manhattan*. Others escape this descriptive insistence, allowing the aesthetic idea to triumph over veracity of detail (such as the delightful *Gramercy Park*). Miss Hoyt's brushwork is crisp and decisive and her color clear. Occasionally, her use of impasto, which usually adds an interesting emphasis to forms, defeats this purpose and gives an unpleasant note of exaggeration. The imaginative canvases, in which truth and fancy are pleasingly blended, are outstanding.

*Scavengers* is scarcely an attractive title, but it labels one of the most successful canvases, depicting various shorebirds busily employed picking up a meal in the flotsam and jetsam of the shore. Other canvases which should be cited are *Hillside Houses*, *Beach* and *Two Bridges*.—M. B.

### Country Tapestries

Fourteen of Carl Wuermer's infinitely patient and peaceful studies of Woodstock town and country have been hung at the Grand Central Galleries (Vanderbilt Avenue) for exhibition through March 1. Wuermer, who spends approximately one month's working time for each painting, is fond of tranquil landscape, sometimes joyous with the coming of spring but more often blanketed in snow to prompt his reflections on its solitary splendour.

Wuermer works in careful, meticulous style, placing tiny dot next to tiny dot and weaving the whole into a careful country tapestry. Distinguished in this show are *May Morning*, *Winter Solitude* and *Village in Winter*.—J. K. R.

### Hondius Lightens Touch

Gerrit Hondius, the Dutch-trained painter who claims kinship with Rembrandt's pupil Fabritius, is exhibiting recent works at the Chinese Gallery,

*The Bride*: GERRIT HONDUS  
At the Chinese Gallery



until March 7. Present are many of his familiar figure studies which strive for monumental dignity in presentment. Of these *The Clown*, one in the pageant of circus folk, and *The Bride* are outstanding.

What is new in the exhibition is an increased lyrical note which is evident in many of the landscapes and even creeps in as background suggestion in the others. *Morning Ride* is light-handed, joyous and brightly-lit, while *Moonlit Wharf* and *Evening Sea* are sound and suggestive romantic painting. We shall be anxious to see more work in this new direction.—J. K. R.

### Inspired by Rhythm

Ralph Fabri, known for his technically competent and lyrical etchings, is now having his first one-man show in New York of pictures in watercolor and crayon at the George Binet Gallery.

One of the things that make this show interesting is that most of the pictures, particularly the crayons, were not only inspired by specific musical compositions but were actually executed during the playing, virtually completed at the conclusion of the music. That this method would frequently result in carelessly composed pictures is to be expected; that this is not so in the present instance is remarkable. Perhaps this is the case because Fabri is primarily concerned with rhythm. In keeping with his theme, he builds his compositions on sweeping curves which, bending back upon themselves, always bring the eye back to the center of the picture. (Until Mar. 7)—A. L.

### Moods of the Sea

At the Grand Central Art Galleries (57th Street Branch) Alphonse J. Shelton continues his faithful record of the sea. All the pictures in his current show were painted last summer at Southport, Me., where Shelton watched the ocean change from green to blue to purple under different skies and carefully set down his receptive impressions. Well executed with trained hand and eye, they form an earnest testament to the sea. (Until March 18).—J. K. R.

### Friends in Debut

Two dissimilar, modern-minded artists are making a joint debut at the Salpeter Gallery, from March 3 to 15. Long time friends, both A. L. Chanin and Nicholas Marsicano were students at the Barnes Foundation and both studied in Europe on traveling scholarships. The careers of both were interrupted by long army service.

Marsicano, now a painting instructor at Cooper Union, alternates between two styles. Flat-patterned figure compositions in bold color (influenced perhaps by his work in devising training aids for the Army) lean toward caricature in their swift-paced tempos and exaggerated movements. In his more ambitious paintings, like *Flight*, study of Chirico and Picasso is both obvious and overpowering. *Woman in Doorway*, however, strikes an original note.

Contrasting with these pictures are the paintings by Chanin, less exploratory.

The Art Digest



*Frankie and Johnny: SEYMOUR FRANKS*  
On View at Galerie Neuf

tive and more expressionistic. Early watercolors reveal much more suggestive poetry, while the later oil, *Sundown Blues*, is outstanding for its fully-realized mood and statement and well-organized color orchestration.—J. K. R.

#### Three Moderns

Three moderns, Seymour Franks, Lee Hager and John Sennhauser, share the Galerie Neuf in a joint exhibition which continues until March 14. Franks explores pattern and special arrangements with zest and color boldness and usually comes through with something striking. *Frankie and Johnny* dramatizes the barroom favorites, capturing flavor in abstract terms—a neat feat indeed.

Hager, who is also well known for his more conventional studies, is showing a group of abstractions for the first time. They lean largely on texture and color for effect. Contrasting with his pictures are those by John Sennhauser, which create more solid depth and form, through contrast of line and volume. Distinguished is *Archaic No. 1*, employing desert colors.—J. K. R.

#### New Age Group

The current group exhibition at the New Age Gallery differs very little, generally speaking, from the previous ones this season. For a small show, it contains a remarkable variety of oils, watercolors and graphic work, ranging from near-traditional to abstract, by the co-operating group of serious, competent artists. Just a few of the works deserving mention are Herman Brockdorff's colorful, semi-abstract *Fishing Pier*; Zoltan Hecht's substantial *Lunch Hour*; Nova's poignant *Waiting* which was included in the 1945 Pepsi-Cola show; Helen Ratkai's free *Flowers* (all oils); a sparse, rather amusing watercolor of a cock by Degen Upjohn and a simple, forceful plaster head by Jean Thalinger.—J. G.

#### Vera Andrus Exhibits

Paintings and drawings by Vera Andrus, at the Argent Gallery, emphasize the artist's fecundity of invention and her imaginative recasting of her chosen subject matter. She is not, perhaps, as much at home in the medium of oils, as in watercolors, but all the work indicates that she is making definite gains [Please turn to page 26]

March 1, 1947

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*The Falling Rocket: WHISTLER*

## Detroit Buys That "Pot of Paint"

WHISTLER's famous painting, *Nocturne in Black and Gold: The Falling Rocket*, which inspired his equally celebrated lawsuit against critic John Ruskin has been purchased by the Detroit Institute of Arts, through E. J. Rousuck of Scott & Fowles.

Ruskin, who saw the picture at the Grosvenor Gallery in London in 1875, could find not a nocturne, rocket or anything else in the painting, observed the asking price and exclaimed: "I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face." Whistler sued Ruskin for libel, was witty on the witness stand and even more devastating in his poison pen account of the trial, written later, but won only a moral victory when the court awarded him one farthing damages. The farthing ever after was to be seen decorating his watch chain.

The painting, which was once in the possession of the late Samuel Untermyer, has been widely exhibited in Europe and America, including the Metropolitan Museum where it hung on a long-term loan. Detroit paid approximately \$12,000 for the *Nocturne*, six times the amount that outraged a Victorian critic 72 years ago.

## Alexander Levy Dies

Alexander O. Levy, painter, printmaker and illustrator, died January 21 in his Buffalo home. He was 65 years old. A former president of the Buffalo Society of Artists, Levy was the founder of The Rationalists and president of the Buffalo, Rochester and Syracuse branches of the Society for Sanity in Art.

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March 1, 1947

## A Layman Speaks

IT IS HIGH TIME that someone—let it be myself, a newspaperman—voiced a few protests many artists would like to broadcast about exhibitions like the 1947 La Tausca. I don't blame artists for their silence; as breadwinners they still hope to be recognized by clique juries.

First let it be known that I was delighted that La Tausca abandoned the "Woman With Pearls" advertising motif of last year's show. Second, I had varying degrees of enjoyment from about 30 of the 96 invited 57th Street glamor boys and girls.

But I liked only three of the ten award winners honored by the five-man jury apparently dominated by abstractionists Karl Knaths and Max Weber, and probably abetted by Robert Gwathmey, satirist and occasional abstractionist. Faced with such a trio, what could Leon Kroll (a damn good painter in the Renoir tradition) and Raphael Soyer (conservative but dull) do? Knaths, incidentally, is represented by the drabest abstract in the show.

I agree with ART DIGEST that Yasuo Kuniyoshi's *Look, It Flies* is a major canvas. It deserved the \$2,000 first award, not \$500 fifth place money. Cikovsky's sixth prize *Shinnecock Hills* and Hirsch's honorable mention *Kiss* are both memorable. But why did awards go to Browne (\$1,000), Spruce (\$750), Crawford, Periera and Ruvolo for horrible abstract blotches? Why was top money wasted on Rattner's garish cubistic sketch, *Christ and Two Soldiers*? Evergood, usually a favorite of mine, got \$1,500 for a crude fantasy, *Dream Catch*, utterly deadened by a flat blue sky and a flat pink pier.

Far better were Gladys Rockmore Davis' mischievous *Storm Coming*, Reginald Marsh's vivid *Merry-Go-Round-Girl*, Leon Kroll's magnificent three *Dancers* (taboo because he was a juror), John Roger Cox's golden wheat field landscape, Corbino's semi-surrealistic *Zenobia*, Julio de Diego's fighting cocks (Braque out of sur-realism, with a lot of the artist's own zest) and Carroll's dissipated, dreamy *Bride*. There were good things by Brook, Breinin, Burchfield, Du Bois, Grosz, Karfiol, Poor, Sloan and Stella among others.

My kick is the merry-go-round system of a log-rolling invitation jury which invites 96 artists, the majority abstract, and then invites them to elect the award jury. The dice are doubly loaded. No newcomers could enter the show. Many significant artists (Xavier Gonzalez, to list only one!) were snubbed. How can non-abstract painters expect anything when the 11-member invitation jury includes this same Award Juror Max Weber, three other abstractionists and Barr, Modern Museum's high priest of the abstract?

La Tausca demonstrates that all this clamor about abstract painting, this perpetual prize winning by abstractionists, is but the log-rolling of a small clique. In conclusion, before there is any more kowtowing to Picasso and his disciples, why don't painters reread Balzac's *The Hidden Masterpiece*? It's a novelette about a genius who went mad searching for new techniques instead of expressing the zest for life.

—WALTER SNOW, New York.

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## 57th Street in Review

[Continued from page 23]

in her brushwork. Such paintings as *Driftwood Stump* and *Bayberries* reveal how much can be said on a slight theme, if it has been sensitively observed. Of the more ambitious canvases, *Window in Gloucester* makes special impression. The drawings in pencil show Miss Andrus' command of line in their economy of statement and delicate tonal graduations. A portfolio of her lithographs attest this power of draftsman-ship and ability to make black and white tell heavily in richness of effect without rhetorical underlining. (Until March 1.)—M. B.

### Dorothy Deyrup at Argent

Dorothy Deyrup's landscapes and figures at the Argent Gallery have a wide range of interest. Her brushwork is sound; there is no edginess of contours and her paintings possess good definition of form. The desolation of *Winter in the Everglades* is one phase of her work, while the *Building by the River*, depicting the figures moving about in the roofing in of a high structure, show her adaptation of palette to differing subjects. *Tomorrow's Road*, in which a behemoth of a bulldozer is silhouetted against a glow of sunset, is an outstanding item. (Until March 1.)—M. B.

### Color of Vasilieff

In the intimate drawing room atmosphere of the Bertha Schaefer Gallery is the exhibition of recent paintings by Nicholas Vasilieff, until March 21. With color as his prime interest and asset Vasilieff composes his decorative still lifes and more probing figure studies, which all share an inescapable French look.

*Woman with White Dog* is perhaps the outstanding picture in the show, notable for the suggestive painting of the white dog, set against a handsome red, green, yellow color scheme. *Still Life with Green Chair* uses black, green and pink to appealing advantage, while a group of small still lifes are instantly charming and appear to have good wearing qualities as well—J. K. R.

### On the Distaff Side

An exhibition of oil paintings by members of the New York Society of Women Artists, at the Laurel Gallery, illustrates different facets of contemporary procedure. Magda Pach's two flower pieces may be said to be executed in the traditional manner, and are outstanding in their refinement of handling and their richness of color. Ruth Lewis presents a lively canvas, *Catastrophe*, in which movement and color abet each other. Other canvases that merit citation are *Alley* by Anne Steele Marsh; Lily Shuff's heavily pigmented, but well related flower forms in *Study*; Margaret Huntington's *Autumn at North Conway*; Lillian Cotton's *Devotion*, and *Flowers* by G. Dereith Mead. (Until March 1.)—M. B.

### Harriet Fitzgerald's Third

In her third exhibition at the Barzansky Galleries (until March 8), Harriet Fitzgerald reveals pleasing progress. A Virginian who has lived in New York for the past ten years, Miss Fitz-

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gerald has waited until now to turn to the city for subject matter. There are still a few of her gentle landscapes—scenes of the Blue Ridges which make quiet symphonies of the red clay earth and purple mountain haze—but the majority of her exhibits present drab city scenes with a fresh viewpoint. Outstanding among these are *The Bowery* and a gay and graceful *Village Backyards*. *Portrait of Edith Whiteman* presents the young actress of *Anna Lucasta* in pensive mood.—J. K. R.

#### Serigraphs by Davidson

The Serigraph Galleries are presenting a one-man exhibition of prints by Frank Davidson, on view through March 7. Executed in a variety of styles which range from pure illustration to decorative abstraction the pictures also vary from strong to weak, original to banal. Distinctive prints include the attractive *Diving Gull* and *Sloop*, an amusing study in line, *The Serigrapher*, and an effective *Convoy*. Among the successful figure studies, *Joe Hill* and *Paul and Benny* have flavor and strength. Norton Howe has contributed some attractive mats for the pictures. —J. K. R.

#### Vigorous Barnett

The twelve new paintings by Herbert Barnett, at the Mortimer Levitt Gallery until March 8, reveal little change in his vigorous style. Again there are robust clowns and dynamic landscapes in which forms are broken down into crisscrossing planes and arabesques, to be re woven with brilliant color and glittering paint.

As usual, style becomes more gentle for the mother and child studies. *Peter After the Bath* is especially successful among these; while a new note is struck in a *Still Life with Pomegranates*, which tends toward more simplified abstraction. Our nominations for "best in the show" would include the fresh landscape, *Corn* and *The Grove*.—J. K. R.

#### Chen Chi from China

Behind the exhibition of watercolors by Chen Chi at the Village Art Center there is quite a story. Early last year a representative of the World Student Service Fund was in China, noticed the paintings of this 32-year-old Chinese artist, who had picked up a little English and less art training at American Missionary schools. They were skillful, deeply felt pictures of the cities and countryside of his native land. Talking with Chen Chi, he found a man with extraordinary grasp of the philosophical concept of art.

A number of his paintings were sent to the Village Art Center for exhibition last May and 26 pictures were sold for \$600. This enabled Chen Chi to finance a trip to the U.S., arriving last month, and a second show of his watercolors. When we were there the other day, the place was teeming with old China hands, waxing nostalgic before colorful scenes of Shanghai, Kiangsu and Peking. Some spoke of having seen the artist's work at the Navy Y in Shanghai.

Comprising a large show, the paintings are frequently quite expert, sometimes laborious, always reflecting keen observation and insight. A number were sold already, and the exhibition continues for several weeks.—A. L.



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*Arguing the Point:* ARTHUR F. TAIT

## American Paintings at Parke-Bernet

AN INTERESTING GROUP of American paintings and prints, most of them 19th century, will be featured in a sale at the Parke-Bernet Galleries on the afternoons of March 13, 14 and 15, which also contains Early American and English furniture, silver, bronzes and other art property.

The selection of paintings is a large one. Among a number of representative works by Tait are *Trappers at Fault*, *Looking for the Trail*; *Arguing the Point*; *Settling the Presidency*; *Mr. and Mrs. F. P. Osborn with Black Eagle and Princess*; landscapes and animal subjects. There are harbor scenes by Buttersworth and John Reubens Smith; portraits, including one of Colonel Joseph O. Bogart, by Rembrandt Peale; landscapes by Inness, Kensett, Whitt-ridge, Metcalf and David Johnson; sporting scenes by J. M. Tracy, Percival Rosseau and Philip Reinagle; Early American and British portrait minia- tures; American portrait medals and sculptures in bronze and alabaster, in- cluding Remington's famous *Rattle- snake in the Path* and animal statuettes by Bennington and Wieldon.

A number of rarities are to be found among the prints, notably *U.S. Frigate "Constitution" of 44 Guns* by A. Bowen, after William Lynn; *A Shoal of Sperm Whale Off the Island of*

*Hawaii* by J. Hill, after Birch, and *Baseball—Harvard and Yale*. Currier & Ives lithographs include marine, sport- ing, genre and historical subjects.

All items, which come from the col- lections of Mrs. de Lancey Kountze, Miss Alice M. Dunne and other owners, will be on exhibition from March 8.

### "Verve" Available

Collectors of *Verve* Magazine will be glad to know that the recent issue, Vol. 4, No. 16—Rene d'Anjou's "*Traite de la Forme et Devis d'un Tournoi* (Book of Tournaments)—is now available in this country. Three years in preparation, the issue lives up to expectation.

Also available here in quantity is an earlier issue, a double volume, Nos. 14 and 15, on *Les Heures d'Anne de Bre- tagne*, from the 10th century Latin manuscript in the Bibliothèque Nation- ale. A beautiful volume, it contains 30 full page color plates. Both books may be ordered from Jeanette Rocart, 20 Oak Avenue, Larchmont, N. Y. Price is \$10 for the Tournaments; \$15 for the earlier issue.

While foreign subscriptions to *Verve* remain impractical due to a fluctuating exchange rate, American readers may reserve copies of future issues by writ- ing to Miss Rocart.

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## Auction Calendar

March 7, Friday afternoon. Parke-Bernet Galleries: Oriental art, from the collection of the late B. W. Fleisher, publisher of the *Japan Advertiser*, Tokyo, and other owners. Chinese porcelain, pottery, jade and other mineral carvings. Chinese furniture and paintings. Chinese and other bronzes, wood and stone sculptures. Chinese and Japanese screens. Japanese swords, sword guards and other sword fittings and weapons. Exhibition from Mar. 1.

March 8, Saturday afternoon. Parke-Bernet Galleries: Paintings, furniture, etc., from the estate of the late Mary Clark Thompson. Paintings from various schools, notably *Madame Vigée LeBrun and Daughter* by Vigée LeBrun; *Mrs. A. Poulter* by Romney; *Buste de Jeune Fille*; *Mlle. Georges* by Greuze; *Catherine de Medici* from the School of Clouet; *The Suicide* by Constable; works by Daubigny, Wyant, Ziem, Dupré, others. Chinese porcelain, jade and rock crystal carvings. French 18th century furniture. Tapestries; oriental rugs; silver and silver plated ware; Minton, Crown Derby, Royal Worcester and other table porcelain. Exhibition from Mar. 1.

March 10 and 11, Monday morning and afternoon and Tuesday afternoon. Parke-Bernet Galleries: Books, from the estates of Marie L. Russell, Hilda N. Loeb, from the library of Dr. Helene Kauder, others. Books on art—(painting, engraving), music, theatre, porcelain, pottery and furniture. Catalogues of important collections. Periodicals, Americana and sets of standard authors. Exhibition from Mar. 5.

March 13, 14 and 15, Thursday through Saturday afternoons. Parke-Bernet Galleries: American and English furniture and decorations, paintings, property of Mrs. de Lancey Kountze, Miss Alice M. Dunne, others. Early American furniture by famous Philadelphia and New England makers; rare Queen Anne, Chippendale and other Georgian pieces; early American and Georgian silver; early American and British portrait miniatures; Waterford and English cut-glass; blue Staffordshire, Liverpool ware and historical transfer-decorated pitchers; 18th and 19th century Oriental Lowestoft, Worcester and other table porcelains. American portrait sculptures and bronzes including Remington's *Rattlesnake in the Path*. Currier & Ives and other prints. American paintings by Tait, Butterworth, Inness, Metcalf, Rembrandt Peale, others. Exhibition from Mar. 8.

March 17 and 18, Tuesday and Wednesday evenings. Parke-Bernet Galleries. Old Master prints, etchings and engravings, duplicates from the collection of the Chicago Art Institute, property of Mrs. Robert Fowler, others. Works by Rembrandt, Schongauer, the "Monogramists," Little German and Dutch Masters; Zorn, Whistler, Moberg, Merson and modern French artists. Exhibition from Mar. 13.

March 21 and 22, Friday and Saturday afternoons. Parke-Bernet Galleries. Paintings, furniture, silver and other art property from the estate of the late Mrs. Walter B. James. Paintings by American and other artists; Audubon and Currier & Ives prints; large collection of table and other silver; Oriental Lowestoft, Royal Worcester, Copeland and other table and decorative porcelain; French and English period furniture; textiles, tapestries and rugs. Exhibition from Mar. 15.

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By Ben Wolf

This issue of THE ART DIGEST marks Picasso Peale's Second Anniversary! It was March 1st, 1945, that the Dirty Palette first appeared and fearfully cocked a hopeful eye at the art world. The column is proud of the many friends it has made and thanks them one and all for their wonderful support, which has made the task infinitely easier. Picasso Peale's adventures and misadventures have been legion during the last 24 months. . . . His triumphs and defeats have resulted in letters from Germany, the Philippines and Brooklyn. It has truly been fun. May we be together for many more anniversaries. It's up to you. Please don't stop sending in those items. They are the column's life blood.

As we enter our third year of service, we would like to ask you a very serious question, in order that we may better make the Dirty Palette the kind of column you want. Do you like newsy pages like the current one, or do you prefer quotations and playlets, such as have appeared here from time to time? Drop us a line. It would be of great value.

Got a smidgen of information concerning the new *Newsweek* art setup. Spoke to new Art Editor, Nat Benchley, son of the late Robert Benchley, who previously covered only drama and movies, as Assistant Editor in the Entertainment Department. He disclosed that at the present time *Newsweek's* art page is lamentably to be on a part-time basis only and to appear, in Benchley's own words, when "something important occurs." Benchley's previous critical experience artwise was pinch-hitting on the New York *Herald-Tribune* for Royal Cortissoz and Carlyle Burrows, during their summer vacations.

In sharp contrast to *Newsweek's* new policy, *Time Magazine* is readying a four-page color spread devoted to Latin-American art. Among the painters whose work is to be reproduced are Matta for Chili, Lam for Cuba, and Orozco for Mexico. The last named to be represented by a section of his Dartmouth mural.

STATE DEPARTMENT PLEASE NOTE: Sam Kootz, the dealer with the Seven League Boots, has just returned from a second flying trip to Paris with six more new Picassos (one of which has just been sold) and one Braque. Also, he informs us that he has arranged an exhibition of his painters to be held at the Galerie Maeght, in Paris, which will open March 25th.

One of our Washington spies reports that the Senator who roared that he had been swamped by adverse letters

from his constituents concerning the State Department's purchases of paintings could only produce three lonely epistles when cornered.

MAEDCHEN WITHOUT UNIFORM: What almost amounts to a shipload of Ganso nudes (100 of them) are on their way for exhibition to Puerto Rico, at the request of Walt Dehner of the University of Puerto Rico.

Speaking of successful French exhibitions in N. Y., word comes that the current exhibition of paintings by Edward John Stevens at the Weyhe Galleries, has been completely sold, and biggest purchaser was a French collector, who ordinarily cottons to Bonnard and Rouault. Seems he stopped in the gallery last Monday and selected five Stevens paintings for his home in France. Came Tuesday, the gentleman returned and added five more. . . . Wait, you haven't heard anything yet. Wednesday, the same gentleman returned and chose six, making a grand total of 16 canvases, thus putting reverse English on the French importation business to this country.

Good luck to the painters who live at famous old No. 3 Washington Square North, in Greenwich Village, in their fight to stay eviction. The building, the property of Sailors Snug Harbor, has been leased by New York University to house students, and at this writing the O.P.A. has been requested by the University to issue certificates of eviction to the painters. If the other tenants have the spunk and defiance expressed by eighty-odd-year-old F. W. Stokes, with whom we had the pleasure of discussing the matter the other day, N. Y. U. may very well reconsider their action. Mr. Stokes, who accompanied Admiral Perry to Greenland on several trips, expressed himself forcefully and, in our opinion, the gentlemen who visit Mr. Stokes with the idea of displacing him had better duck if they hear a whizzing noise. It may be one of the old gentleman's harpoons traveling down the stairway. We will report further concerning this matter, as soon as there are new developments.

WHAT'S YOUR BRAND DEPARTMENT? . . . Seems that a Mrs. Leonard Feathers,

of Lenox, Mass., visited Douglas Gorsline's one-man show at the Babcock Galleries, several seasons ago, as a result of one of the artist's paintings of his wife that was reproduced in the local newspaper. The painting showed Gorsline's wife wearing a hat with three feathers and was appropriately enough titled *Three Feathers*. Mrs. Feathers, who had never previously purchased a painting, explained to gallery director Carmine Dalesio that when the Feathers family, consisting of father, mother and daughter, attended a social gathering, they were customarily referred to as the Three Feathers. Hence her great interest in acquiring the painting.

News comes that Roger Stearns plans to inaugurate a series of exhibitions of paintings at his 1-2-3 East 54th Street Supper Club. The paintings are to be rented from the artists by Mr. Stearns and will hang in the Club for a period of a month, in the hope of sales. Seems like a good idea to us and congratulations to Roger Stearns for not attempting to "get a free ride at the artist's expense."

PUBLICITY DEPARTMENT: Our old friend and erstwhile sparring partner, the terrible tempered Mr. Barnes of Merion, Pa., is again currently in the news. The February 22nd issue of the *New Yorker* reports, in "The Talk of the Town," that the crusty connoisseur, described by the *New Yorker* as "a rough looking character" is still up to his old tricks. Not only did he insist upon smoking in the Museum of Modern Art, but, when reprimanded by one of the young ladies behind the reception counter for his transgression, said: "Why not? It looks like a bar."

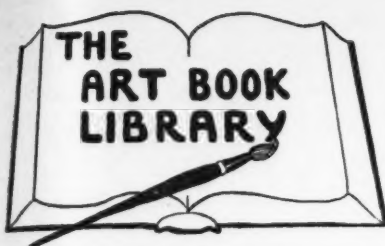
Apparently Dr. Barnes is not as up on the changing art world as he was in the past, as he requested to see James Johnson Sweeney, who is no longer Director of the Modern's Painting and Sculpture Department. Then it seems the good doctor requested to see one of the museum's curators, as a second choice. He, unfortunately, was not in for the day. It's Dr. Barnes' exit line that gives Picasso Peale some concern. "Tell him Barnes was here," he said, "and that he wasn't drunk. . . ." Hmmm, well, well!

Newsreel funny-man, Lew Lehr, is painting furiously in his Connecticut home . . . thus joining the current crop of prizefighters and playwrights who have been flirting with the fickle muse, who has a paint rag where her heart should be. Beware brother Lehr . . . Artists are the cwaziest people!

Another memo from Margaret Cresson! We quote: "Overheard at the Museum. . . . 'Where are the non-objectable paintings?'" Thanks, Miss Cresson, and by the way, if you ever care to send along any items in praise of modern art, we'd like to print them, too.

Next issue those results for Picasso Peale's contest will be announced, so if you've failed to mail your answers in as yet . . . hurry . . . and if you have an old carrier pigeon about the estate press him into service without delay!





By JUDITH K. REED

### Rockwell, Illustrator

"Norman Rockwell, Illustrator," by Arthur L. Guptill. 1946. New York: Watson-Guption Publications. 208 pp. and 515 reproductions including 50 color plates. \$10.00.

For those who receive unqualified delight from illustrations and cover paintings by Norman Rockwell—and his fans are legion—this volume will probably be regarded as manna for a long-felt hunger. Arthur Guptill has surveyed Rockwell's career in his usual expert and intimate fashion, telling readers exactly what they want to know about their artist—and more.

During part of the two years spent in preparation for the volume Guptill lived with Rockwell in his Vermont home and studio, met the neighbors who pose for the famous *Saturday Evening Post* covers; accompanied the artist on material-gathering jaunts to Maine and elsewhere; made photographic records and selected the profuse illustrations which present the careful evolution of each Rockwell picture. The artist himself dictated a chapter describing his technical procedure in detail, and has also captioned the illustrations to reveal a modest, likeable artist unawed by his phenomenal popularity.

For those who may still puzzle over the ingredients of pictorial box office the book provides an answer in full: more than impeccable craftsmanship, the touchstone to Rockwell's popularity lies in his uncanny ability (and patient perseverance) to pick models to populate the nostalgic world magazine readers like to think existed everywhere in the good old days and hope still persists in the country's small towns. And last of all, Rockwell's pleasure in his own work is matched only by that of his readers—a happy circumstance indeed.

### How They Illustrate

"Forty Illustrators and How They Work" by Ernest W. Watson. 1946. New York: Watson-Guption Publications. 318 pp. of text. Illustrated, including 24 color plates. \$10.00.

An excellent compilation of articles which have appeared in the *American Artist* Magazine, this volume maintains the high standard readers have come to associate with Watson-Guption publications. Ernest Watson surveyed a neglected field to come up with articles as interesting as they are informative. As always his text is generously illustrated with black and white and color plates, which take the artists through the various steps of cartooning, story and book illustration, advertising

and poster design. Represented are such famous artists in commerce as N. C. Wyeth, Constantin Alajalov, Boris Artzybasheff, John Atherton, Dean Cornwell, Floyd Davis, Stevan Dohanos, Peter Helck, Norman Rockwell, Denys Wortman, Henry Pitz.

### For the Beginner

"The Amateur Painter's Handbook" by Frederic Taubes. Photographs by Wal-fred Moore. 1947. New York: Dodd, Mead & Co. 114 pp. with 44 illustrations. \$3.75.

The very active painter, teacher and art writer, Frederic Taubes, has written another book which provides much essential information for the beginner. Addressed to a serious and intelligent tyro, the book discusses painting from the purchase of good materials and tools to its practice and techniques. It is clearly illustrated by photographs and reproductions. Chapters include painting media; oil paints; how to stretch a canvas; exercises with color; under-painting; pictorial composition.

### Advertising Design

"Thoughts on Design" by Paul Rand. Introduction by E. McKnight Kauffer. 1946. New York: Wittenborn & Co. 159 pp. of text with 94 illustrations, 8 color plates. \$7.50.

This is a stimulating book on advertising design—written not as a "How to Do It" but rather "How to Approach the Subject" of advertising art. As such it backs up its text in the best of all possible ways: by reproducing the distinctive work of its author, Paul Rand, one of the outstanding designers in the country, whose work includes such good-looking and original ads as those for Stafford-Fabrics, Coronet Brandy, Jacqueline Cochran cosmetics. We are sorry to have to add then, that the format of the book sacrifices ease of reading for overall effect by using small type set in wide, wide margins, a technique effective in magazine ad layout but handicapping in a book. The printing of the book's text in Spanish and French, as well as English, is also pretentious and more than a little silly.

### Animal Parade

"Animal Drawing and Painting" by Walter J. Wilverding. 1947. New York: Watson-Guption Publications. 147 pp. Illustrated. \$6.00.

An animal painter, illustrator, writer and fellow of the American Geographical Society here describes his working methods in full detail. The book offers serious instruction on a difficult theme. Its approach is realistic and more thorough than almost any book on the subject; its art bias is conservative. Illustrated by numerous sketches and paintings of animals observed by the author in America and Africa, it is supplemented by reproductions from the work of other animal painters—past and present. Chapters cover sketching; animal character, construction, anatomy, action, texture, color, background; and composition. This book, like *Forty Illustrators* (reviewed above) is published under the imprint of Creative Arts Library of Watson-Guption.

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## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

### NATIONAL SHOWS

#### Boston, Mass.

1ST AMERICAN WATERCOLOR EXHIBITION, May 12-31. Concurrently at St. Butolph Club, Doll & Richards, Vose Gallery. Open to all artists. Media: watercolor, gouache, tempera. \$500 prizes. Jury. Single entry only. Fee \$1.50. Work due May 3. For details & entry cards write Dwight Shepler, exhibition chairman, St. Butolph Club, 115 Commonwealth Ave., Boston.

#### Indiana, Pa.

4TH ANNUAL COOPERATIVE ART EXHIBITION, April 19-May 19, 1947. State Teachers College. Open to all artists. Media: oil, tempera & watercolor. Jury. \$650 for prizes & purchases. Fee \$3 including handling. Entry cards and work due March 19. For further information write Orval Kipp, Director, Art Department, State Teachers College, Indiana, Pa.

#### Irvington, N. J.

14TH ANNUAL EXHIBITION, April 27-May 16. Irvington Free Public Library. Open to American Artists. Media: oil, watercolor, black & white, sculpture. Jury. Prizes. Entry fee \$1.00. Entry cards and work due April 19. For further information write to May E. Baillet, Secretary, 1064 Clinton Ave., Irvington 11, N. J.

#### Newark, N. J.

THIRD OPEN COMPETITION EXHIBIT, March 23-April 5. Ross Art Galleries. Open to all artists. Media: oil, watercolor, tempera. Winners selected by popular vote. Cash prizes, honorable mentions. Entry fee

\$2. Entry cards due March 15. For further information write Zachary Ross, Director, Ross Art Galleries, 807 Broad St., Newark, N. J.

#### New York, N. Y.

25TH ANNUAL EXHIBITION OF BRONX ARTISTS' GUILD, March 23-April 13. N. Y. Botanical Garden Museum. Open to all artists. Media: oil, watercolor, tempera, gouache, silk screen, etching, engravings, sculpture. Jury. Entry cards. For further information write Charlotte Livingston, Secretary, 2870 Heath Ave., New York City 63.

JUNIOR MEMBERS OF NATIONAL ARTS CLUB ANNUAL EXHIBITION, April 20-May 2. Open to all artists 18-35 years of age. Media: oil, watercolor, black & white sculpture, photography. Fee for non-members \$1. Jury & Awards. Entry cards & works due April 14. For further information write Secretary, The National Arts Club, 15 Gramercy Park, New York City.

PEPSI-COLA'S 4TH ANNUAL ART COMPETITION, Autumn 1947. National Academy of Design. Open to all artists in U. S. and possessions. Media: oil, oil tempera, encaustic. Regional & National Juries. Prizes totalling \$15,250 and awards. Entry blanks. Work due at regional centers in San Francisco, March 17; Atlanta, Ga., March 24; Chicago, March 29; New York City, April 14. For entry blanks & further information write Roland McKinney, Director, Pepsi-Cola's Annual Art Competition, 9 West 57 St., New York 19, N. Y.

#### Philadelphia, Pa.

24TH ANNUAL EXHIBITION OF AMERICAN ETCHING, April 8-29. Print Club. Open to American Artists. Media: etching, dry-point, mezzotint, aquatint, engraving. Jury. \$75 prize. Entry fee \$.50 for non-members. Entry cards due March 25. Work due at Print Club March 27. For further information write The Print Club, 1614 Latimer St., Philadelphia 3.

#### Springville, Utah

23RD ANNUAL NATIONAL EXHIBIT, March 31-April 30. Springville Art Gal-

lery. Open to all artists. Media: oils. Jury. Work due March 20. For further information write Mae Huntington, Secretary, Springville High School Art Association, Springville, Utah.

#### Washington, D. C.

NATIONAL EXHIBITION OF PRINTS, May 1-August 1. Library of Congress. Open to all print-makers. Media: prints in black & white, color, executed since March 1, 1946. Jury. Prizes. Entry cards due March 15. Work due March 28. For further information write Luther H. Evans, Librarian, Library of Congress, Washington 25, D. C.

#### Wichita, Kan.

1947 DECORATIVE ARTS-CERAMIC EXHIBITION, April 13-May 11, 1947. Wichita Art Association. Open to all craftsman artists. Media: textile weaving, silversmithing, jewelry, metalry, ceramic and ceramic sculpture. Jury. Prizes totalling \$400. Entry fee \$2. Entry cards due March 24, 1947. Work due March 20, 1947. For further information write Wichita Art Association, 401 North Belmont, Wichita 3.

### REGIONAL SHOWS

#### Albany, N. Y.

12TH REGIONAL EXHIBIT ARTISTS OF UPPER HUDSON, May 1-June 1. Albany Institute of History & Art. Open to artists within 100 miles of Albany. Media: oils, watercolors, pastels, sculpture. Jury. Purchase award. Work due April 12. For further information write John Davis Hatch, Jr., Director, Albany Institute of History & Art, 125 Washington Ave., Albany 6, N. Y.

#### Dallas, Texas

18TH ANNUAL DALLAS ALLIED ARTS EXHIBITION, April 6-27. Dallas Museum of Fine Arts. Open to residents of Dallas County. Media: painting, sculpture, graphic & ceramic arts, photography. Jury. Prizes totalling \$1,200. Entry cards and works due March 22. For further information write Jerry Bywaters, Director, Dallas Museum of Fine Arts, Dallas 10, Texas.

#### Indianapolis, Ind.

40TH ANNUAL EXHIBITION OF WORK BY INDIANA ARTISTS, May 1-June 3. John Herron Art Institute. Open to all present & former residents of Indiana. Media: oils, watercolors, drawings, sculpture. Jury. Prizes \$1,200. Entry fee \$2. Entry cards due April 21. Work due April 23. For further information write Wilbur D. Peat, Museum Director, John Herron Art Institute, Pennsylvania & 16 St., Indianapolis 2, Ind.

#### Minneapolis, Minn.

FIRST REGIONAL PAINTING & PRINT ANNUAL, August 21-Sept. 28. Walker Art Center. Open to residents of Iowa, Nebraska, North & South Dakota, Wisconsin, Minnesota. Jury. Prizes. Entry cards. Work due July 15. For further information write William M. Friedman, Asst. Director, Walker Art Center, Minneapolis 5, Minn.

4TH ANNUAL SCULPTURE EXHIBITION, July 1-Aug. 3. Walker Art Center. Open to residents of Iowa, Nebraska, North Dakota, South Dakota, Wisconsin, Minnesota. Jury. Cash awards & purchases totalling \$1,000. Entry cards. Work due June 2. For further information write William M. Friedman, Assistant Director, Walker Art Center, Minneapolis 5, Minn.

#### Parkersburg, W. Va.

PARKERSBURG ANNUAL REGIONAL SHOW, April 7-May 4. Parkersburg Fine Arts Center. Open to artists in W. Va., Va., Ky., Ohio, Pa., & D. C. Media: oils and watercolors. Entry cards due Mar. 15. Work due Mar. 22. For further information write Tom Foster, Director, Parkersburg Fine Arts Center, Parkersburg, W. Va.

#### Springfield, Mo.

17TH ANNUAL, April 3-30. Springfield Art Museum. Open to residents of Missouri and adjacent states. Media: Paintings, sculpture, prints. Jury. Prizes. Fee \$1. Entry cards due March 18. Work due March 22. For further information write Edyth West, Chairman of Exhibitions, Springfield Art Museum, Springfield, Mo.

#### Tulsa, Okla.

7TH ANNUAL OF OKLAHOMA ARTISTS, May 4-June 1. Philbrook Art Center. Open to resident Oklahoma artists & those living temporarily out of the state. Media: oil, tempera, watercolor, pastel, graphic arts, sculpture. Jury. Prizes. Entry cards & work due April 19. For further information write Bernard Drazier, Art Director, Philbrook Art Center, 2727 Rockford Road, Tulsa, Okla.

#### Youngstown, Ohio

ANNUAL SPRING SALON, Butler Art Institute. Open to artists within 25 mile radius of Youngstown. Media: oil, watercolor, pastel, drawing, prints, ceramics, sculpture, wood carving. Jury. Prizes. Work due April 24. For further information write Betty Y. Stansbury, Secretary, Butler Art Institute, Youngstown, Ohio.

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## Homer Honored

[Continued from page 10]

the first chronological prize at Carnegie in 1896; and *Coast in Winter* are just a few of the other well known high spots.

The opalescent *Early Morning after a Storm at Sea*, one of the artist's last marines, is a demonstration of his avowed method of working. Insisting on complete objectivity and truthfulness to nature, he watched for precisely the right moments of weather and light for two years, actually completed the picture in four two-hour sessions.

The watercolor section, while star-studded, is still a bit of a disappointment, partly because of less impressive presentation, partly because of the inclusion of a number of bright but strictly decorative works. Homer himself said "In the future I will live by my watercolors," and one expects much of them. At least a dozen are superior examples of his swift, brilliant technique and sure characterization of the moods of men and nature—favorite subjects of the grey English coast, the Adirondacks, the Bahamas and Florida. It is interesting to compare the vivid, fluent watercolor, *Hound and Hunter*, with the larger, identical oil which retains the excellent design but is duller in color.

The exhibition, arranged for the benefit of the New York Botanical Gardens (admission 60 cents), will continue through March 22 and is a must on the list of everyone who is near enough to attend. It was assembled by the Galleries with the aid of Lloyd Goodrich, who has contributed a long foreword to the well-illustrated catalogue.

—JO GIBBS.

## Sol Wilson's Best

[Continued from page 12]

is *East River at Dawn* (see reproduction on cover of this issue), one of the few pictures which departs from Wilson's favorite theme of Cape Ann fisherman. Strong painting which combines drama with haunting mood is found in the taut *Shipwreck*, while *Evening Meal*, showing fisherman at home, is a group portrait of distinction and character. A small *Bass Rocks* proves again that size has nothing to do with painting quality and is one of a group which should attract astute, if modest, collectors.—JUDITH KAYE REED.

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Evelyn Marie Stuart Says:

Reading Spengler's *Decline of the West*, with its sour assumption of decadence, one cannot banish from the mind some symptoms which would seem to establish his contention. These are the Russian Jitters, the atomic bomb and modern art. Does the epidemic of acute fear that is at present sweeping the U. S. presage the rise of newer barbarians from East Europe or West Asia to inject fresh vigor into the old ones who have exhausted themselves creating Western Civilization? If these things are in the offing, is modern art the red rash announcing the onset of our last illness? If these dread things do take place, there is at least the consolation that the atom bomb will purify the atmosphere. It is an ill bomb that doesn't explode some species of bombast. Modern artists are beginning to assert that pictures are not made for the home, but for the museum, and even to hint that they are hardly designed to be looked at for any reason, at least not with anything so vulgar as delight. Looking at Modern art, one must agree with them, and be resigned to the atomic Armageddon.

## Regarding Boston

[Continued from page 21]

Peaslee's work is hung. Hundreds of visitors have helped keep Rockport alive these past few weeks.

Boston's up-and-coming Institute of Modern Art has started a Friday afternoon survey of art over the last 100 years, open to all but aimed particularly at art teachers.

Doll & Richards, with Margaret Potter, and the Twentieth Century Association, with Richard Bartlett, present two other watercolorists more akin to the harmonious, eye-pleasing, conventional Boston school. Yet Miss Potter, in her first one-man show, ranges from the realistic through impressions, expressions to color fantasies without definite form or story. At times she strikes some very smooth technical effects. Mr. Bartlett, a commercial artist, gains release from workaday chores through poetic interpretations of what most people see when they gaze upon Autumn woods, hills and the seashore.

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## A Modern Viewpoint

By RALPH M. PEARSON

### Folk Artist, Henry Church

On a recent lecture trip I discovered one of those links in the culture of nations which prove that the capacity in man called art erupts among a people in strange and unexpected places and so carries on its tradition regardless of conditions. The link was a blacksmith who lived and died in Chagrin Falls, Ohio, a suburb of Cleveland. His name was Henry Church.

Henry Church was born in 1836 and died in 1908. He never saw an art school; he met only one professional artist in his lifetime; he never exhibited; he never earned a dollar from his art nor received any recognition or honor from his community. Only the children of the town and a few cronies and friends were sympathetic. Yet, in spite of this bleak environment, the artist in Henry Church compelled him to carry on decade after decade painting pictures, carving stone and casting iron into genuine works of art. If he had been born into some "savage" tribe in the islands of the South Pacific or the wastes of Alaska or Africa, he would have been respected and used by the tribe as a matter of course. In the U.S.A. he was laughed at or ignored.

Many of his paintings still exist—as treasured heirlooms in the home of his grand-daughter, Mrs. Miriam Stem; one has been purchased from another relative by a collector and is shown along with the story of his life in the book, *They Taught Themselves*, by Sidney Janis; his stone carvings still ornament the family grounds or are draped with the cobwebs of 40 years in old barns. One carving of a resting lion (refused by the town fathers in his lifetime as a decoration for the village square) now marks Henry's grave.

In the early 1880's a vision came to this artist-sculptor. In a wild timbered glen of the Chagrin River he had discovered a huge rock beside the river; its end, some 20 feet square, was a flat plane sloping in toward the base. Here he conceived a carving as a memorial to the Indians ravaged by the White Man. The rock was 2 miles from town. But, after the day's work at the forge, for 2 long years, Henry tramped these miles, carrying a lantern to light his way home, and carved on that great rock plane till the last rays of daylight were gone. The vision grew into an Indian woman surrounded by a huge serpent and smaller symbols elaborating the theme—*The Rape of the Indians*. In 1887 he carved the year and HENRY CHURCH; the task was done. This is now locally famous as *Squaw Rock*. The canyon is a county park to which tourists flock. Postcards honor the Rock (without naming the artist).

In a society which adequately used a living art, art museums (if we still had them) would be primarily concerned with searching out the indigenous art of their own community as a starting point for community appreciation. So far as I know, the Cleveland Museum of art has not yet discovered its own folk-artist, Henry Church.

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# THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

An Interstate Society for the Advancement of the Visual Arts

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## Annual Dinner of the League

The League's Annual get-together and election, at Salmagundi Club in New York City, perhaps topped any previous event. Held on the birthday of the great American whose sponsorship of American art sets him apart for our artists, this dinner was a most distinguished affair. It was made the more impressive because of the presence of notable figures in the art world who were the recipients of the honors the League bestowed upon them.

Altogether it was an inspiring occasion. State Chairmen, representatives and guests came from distances, lent strength to the idea of the League's wide-spread coverage.

National President Williams who presided was introduced by Nils Hogner, Chairman of the Dinner Committee, was inspired by this turn-out, to make a happy though short address. He introduced Georg Lober, who was delegated

by Mayor William O'Dwyer to represent him because his presence in Topeka, Kansas was previously scheduled. Mr. Lober's message from the Mayor is printed elsewhere. Mr. Williams then introduced your National Vice President who reported on the activities and program of the League. In this he presented a new plan of organization for the National Body which had been passed upon by the National Board and awaited ratification by the general body. It was moved and seconded that the plan be approved and adopted and it was passed unanimously by attending members.

The awarding of prizes for State participation in American Art Week was made by Mrs. Hohman and is also set out in another column.

## Awarding of Honors

Awarding the League's gold Medal of Honor to Dr. Martin Fischer was

impressive. Everyone there knew of the great debt the League and every artist in the country owes him for his long and unstinted work to bring about permanent colors for them. Mr. Conrow made a notable introduction in response to which Dr. Fischer made a short but impressive talk. He paid tribute to the League and its work, topping off with a quotation by the inimitable actor, Richard Mansfield who declared that it took two factors to make a great play—a great actor and a responsive audience. He interpreted that to mean that all his work and research would count for naught except for the League to carry it out. We regret that it will be necessary to hold Mr. Conrow's introductory remarks until our next issue.

## Special Citations

Cited by the National Executive Committee for distinguished contribution to our art were three outstanding figures in their professions—an artist, a sculptor, and an architect—in this order; Hobart Nichols, Adolph A. Weinman, and Ralph T. Walker.

The HONOR ROLL Scrolls were presented to them by Paul Whitener, Director of Honor Roll. The citations were read as follows by President Williams:

### HOBART NICHOLS

President of the National Academy of Design by the National Executive Committee, A. A. P. L., as a distinguished painter; worthy successor of honored predecessors for filling with dignity the foremost position in contemporary American art.

ADOLPH ALEXANDER WEINMAN by the National Executive Committee, A. A. P. L., as a great sculptor; recipient of a multitude of honors for enriching America with his works of art.

### RALPH THOMAS WALKER

by the National Executive Committee, A. A. P. L., as a pre-eminent architect; lauded for the excellence of his designs; for his loyalty to his profession, and honored for his services to his country.

## State Presentations

Edmund Magrath, National Director of Honor Roll presided at the presentation of its scrolls to those who had been cited by various State Chapters and personages, or to those delegated to receive them. Mr. Whitener read the citations in the following order:

Haynsworth Baldrey, Emma G. Gibson, Harold W. Pond, Thomas Cole, Gordon Grant, Mrs. Eli T. Watson, U. S. Senator Clyde R. Hoey, John Steuart Curry, Mrs. James H. Harmon, John D. Allen.

## The Mayor's Message

Georg J. Lober, Executive Secretary of the Fine Arts Commission of the City of New York, who was delegated by the Mayor to represent him at the Annual Dinner, said:

His Honor, Mayor O'Dwyer has asked me to express his deep regrets at not being able to be here this evening personally to extend a welcome to the out of town members of the American Artists Professional League, as well as those from our own city.

He is attending a National Confer-



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ence this evening in Topeka, Kansas, where he will be honored as a distinguished Democrat. It is gratifying to the artists to know that Mayor O'Dwyer is very much interested in the cultural side of our great city, even amid the turmoil of City Government.

Some weeks ago the Mayor called me to his office and asked if I would attend this dinner in his behalf. I was happy and proud to say I was not altogether a stranger to the members of the A. A. P. L. While discussing the meeting with Mayor O'Dwyer, he made the following statement:

"We have but to look around us in City Hall to realize the important part that art plays in our lives and how good art constantly increases in value. New York's investment in art has many times doubled in value until its worth cannot be estimated. It is priceless—from Samuel F. B. Morse's great portrait of Lafayette which hangs in our building to the imposing equestrian statue of Sherman, by St. Gaudens at 59th and 5th Avenue.

"These and others are world famous and New York City is justly proud as she should be. In the operation of a large city many things receive far less consideration than they should. When considering future projects for recreation and amusement, art and music should have that consideration. Culture should become a habit.

"New York may well contemplate housing for the opera and art exhibitions equal to or surpassing Paris or any other European capitals. During and after American Art Week in New York there was not a quarter of the needed gallery space to be found.

"This great event which your A. A. P. L. launched some 16 years ago and has since sponsored all over the country has been a great inspiration to artists as well as a profitable endeavor. It has also greatly stimulated the appreciation of American Art. The American Artists Professional League is to be congratulated upon its accomplishments and encouraged in all its future efforts."

#### New Plan of Organization

For some time the planning committee of your Board has had under discussion the matter of broadening the organization—to bring wider representation to the Board. The committee suggested to your Board a plan which it unanimously approved. This plan sets up a National Board of Directors and a National Executive Committee, similar to the manner under which the railroads and other corporations operate.

The Executive Committee is to be

charged with carrying on the business of the League, its members to be selected from the National Board of Directors. These must, of necessity, be those who can and will attend the business meetings, for under Charters a quorum is necessary to do business legally. Any member of the Board who can and will give the necessary time shall become a member of the Executive Committee.

This new plan of organization was presented for approval of the National Body. It was moved and seconded that the plan be adopted and it was passed unanimously. In the annual election of members to the Board, under this plan, the following new members were elected: Paul B. Williamson of California; Mrs. Garnet Davey Grosse of Arizona; and Roger L. Deering of Maine.

#### Art Week Awards

The Art Week Jury of Awards met on February 3rd in the studio of Wilford Conrow, Carnegie Hall. The final decision agreed upon was most unusual, for it definitely designated why each winning state was chosen for an award:

California, New Jersey and North Dakota tied for first prizes. California (Thorwald Probst, Chairman), was awarded a first prize for a splendid report which included a 14-page edition of the Monterey *Peninsular Herald* which carried on each page reproductions of art shown in the California celebration of American Art Week. New Jersey (Mrs. Helen Gapen Oehler, Chairman), was awarded a first prize for a report of superb organization throughout the state comprising practically every city and town in the state. North Dakota (Paul E. Barr, Chairman), was awarded a first prize for splendid work and a constructive suggestion whereby the League may be of assistance in solving the farmers' problem in soil erosion. Maine was awarded a second prize for consistent good work and a fine report.

The states will cut for choice of prizes.

For fine, concise presentation a Blue Ribbon of Honorable Mention was awarded to Louisiana (Mrs. B. B. Fortinberry, Director); for consistent good work a Red Ribbon of Honorable Mention was awarded Iowa (Mrs. Louis Anderson, Chairman); for a fine report covering the entire state, Massachusetts was awarded a Red Ribbon of Honorable Mention (Mrs. John G. Wolcott, Chairman).

The jury was composed of Wilford S. Conrow, Frederic Whitaker and Gustave J. Noback.

—ALBERT T. REID.

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# CALENDAR OF CURRENT EXHIBITIONS

**AKRON, OHIO**  
Art Institute From Mar. 9: Paintings, Fern Cole; To Mar. 13: Contemporary Furnishings.

**ALBANY, N. Y.**  
Institute of Art To Mar. 9: American Drawing Annual; From Mar. 11: Print Show.

**ATHENS, GA.**  
Fine Art Gallery To Mar. 15: Paintings, Lamar Dodd.

**BALTIMORE, MD.**  
Museum of Art To Mar. 16: Sculpture Guild of Maryland.  
Walters Art Gallery To Mar. 16: Barge Watercolors.

**BLOOMFIELD HILLS, MICH.**  
Cranbrook Academy Mar.: American Paintings, Sculpture.

**BOSTON, MASS.**  
Conley Society To Mar. 14: William H. Upham Watercolors.  
Doll & Richards To Mar. 8: Paintings, Meyerowitz and Bernstein.  
Guild of Boston Artists To Mar. 8: Watercolors, William Jewell; Mar. 10-22: Charles E. Heil Watercolors.  
Museum of Fine Arts Mar.: Japanese Porcelain and Prints.  
Vose Galleries To Mar. 22: Adolphe J. T. Monticelli Paintings.

**BUFFALO, N. Y.**  
Albright Art Gallery To Mar. 20: 13th Western New York Annual.

**CHICAGO, ILL.**  
Art Institute Mar.: Constable, Turner.  
Associated American Artists Mar.: Lester O. Schwartz.  
Palette & Chisel Academy To Mar. 19: Studio Exhibition.

**CINCINNATI, OHIO**  
Art Museum To Mar. 9: Cezanne; To Mar. 15: Women's Art Club Annual.

**CLEARWATER, FLA.**  
Art Museum To Mar. 15: Camera Club Exhibition.

**CLEVELAND, OHIO**  
Museum of Art To Mar. 9: Edgar Degas.

**COLORADO SPRINGS, COLO.**  
Fine Arts Center Mar.: 9th Western Artists Annual.

**COLUMBUS, OHIO**  
Gallery of Fine Arts Mar.: Sculpture Show.

**DALLAS, TEX.**  
Museum of Fine Arts To Mar. 16: Fred Darge; Mar. 6th Texas Print Annual.

**DAYTON, OHIO**  
Art Institute Mar.: 11th National Ceramic Annual.

**DENVER, COLO.**  
Art Museum Mar.: Paul Klee Prints; Paintings, Alfred Wands.

**DES MOINES, IOWA**  
Drake Univ. Mar. 10-24: American Painting.

**EUGENE, OREGON**  
Univ. of Oregon To Mar. 21: Carl Morris Paintings; Sculpture, Hilda Morris.

**FAIRMONT, W. VA.**  
State College To Mar. 15: Paintings, Dick Miller.

**FITCHBURG, MASS.**  
Art Center To Mar. 24: Watercolor Group.

**GREEN BAY, WIS.**  
Neville Museum To Mar. 19: 2nd Camera Club Annual.

**HOUSTON, TEX.**  
Museum of Fine Arts To Mar. 10: Temptation of St. Anthony; From Mar. 9: 5 American Artists.

**INDIANAPOLIS, IND.**  
Herron Art Institute To Mar. 16: Modern Sculpture and Drawings.

**IRVINGTON, N. J.**  
Public Library Mar. 10-22: San Francisco Bay Region Artists.

**KENNEBUNK, MAINE**  
Brick Store Museum To Mar. 22: Francisco Dosamantes.

**LAWRENCE, KAN.**  
Museum of Art Mar.: Raymond Eastwood Paintings; Carlos Merida Prints.

**LA JOLLA, CALIF.**  
Art Center Mar.: Daumier Lithographs; Prints.

**LOS ANGELES, CALIF.**  
Biltmore Galleries March: Paintings, Vigveeno Galleries To Mar. 21: Everett Shinn.

**LOUISVILLE, KY.**  
Speed Museum To Mar. 16: Prints, Paul Klee.

**MEMPHIS, TENN.**  
Brooks Gallery Mar.: Paintings from Holbrook Collection.

**MILWAUKEE, WIS.**  
Art Institute Mar.: Sports and Adventure in American Art.

**MINNEAPOLIS, MINN.**  
Institute of Arts To Mar. 16: Prints by French Painters.  
Univ. of Minn. Mar. 10-28: The Bakimo and His Art.

**Walker Art Center To Mar. 16:**  
Vanguard Group Prints.

**MONTCLAIR, N. J.**  
Art Museum From Mar. 9: Life in Early America.

**NEWARK, N. J.**  
Newark Museum To Mar. 16: Edison Memorial; New Jersey Watercolor Society.

**NEW ORLEANS, LA.**  
Dalgado Museum To Mar. 12: Art Association Annual.

**NORFOLK, VA.**  
Museum of Fine Arts To Mar. 23: Richard Guggenheimer; Black and White Show.

**NORWICH, CONN.**  
Converse Gallery Mar. 9-23: Group Exhibition.

**OAKLAND, CALIF.**  
Mills College Art Gallery From Mar. 9: Modern Watercolors.

**OMAHA, NEB.**  
Joslyn Memorial To Mar. 23: 25th Advertising and Editorial Art Annual.

**PALM BEACH, FLA.**  
Society of Four Arts To Mar. 10: 14 Americans.

**PASADENA, CALIF.**  
Art Institute Mar.: Tyrus Wong; Abstractions, Marion Messenger; Chinese Bronzes.

**PHILADELPHIA, PA.**  
Academy of Fine Arts Mar. 11-23: Oils, Walter Stueffig.  
Art Alliance To Mar. 18: 5 American Printmakers; Scalamandre Fabrics.

**A. C. A. Gallery (63E57) To Mar. 10:** Group; Mar. 10-29: Moses Sayer.

**Acquavella Galleries (38E57) Mar.:** G. de Chirico.

**Allison & Co. (32E57) To Mar. 22:** Ada V. Gabriel.

**American-British Art Center (44W56) To Mar. 8:** Czebotar; Mar. 11-29: Maxim Kopf.

**Architectural League (115E40) To Mar. 15:** The Decorator Uses Sculpture.

**Argent Galleries (42W57) To Mar. 15:** Lily Shuff.

**Art of this Century (30W57) To Mar. 22:** Pousette-Dart.

**Ashby Gallery (18 Cornelia) To Mar. 21:** Paintings, Carl Ashby.

**Associated American Artists (711 Fifth) To Mar. 8:** Sigmund Menkes; To Mar. 22: Contemporary Irish Paintings.

**Babcock Galleries (38E57) To Mar. 15:** Sol Wilson; Mar. 10-29: 19th and 20th Century American Paintings.

**Barbizon-Plaza Art Galleries (58 at Sixth) To Mar. 14:** Louis Myers.

**Barzansky Galleries (604 Madison) Mar.:** Robert Wiseman.

**Bignou Gallery (32E57) To Mar. 29:** 20th Century Selection.

**Binet Gallery (67E57) To Mar. 7:** Ralph Fabri; Mar. 8-28: Seyssaud.

**Bonesteel Gallery (18E57) To Mar. 15:** Sculpture, Romauld Kraus.

**Lumen Winter Watercolors.**

**Brooklyn Museum (Eastern Parkway) Mar.:** 50th Anniversary Exhibition.

**Brooklyn Public Library (Grand Army Plaza) Mar. 7-31:** Norwegian Art and Craft Club.

**Brunner Gallery (110E58) Old Masters.**

**Buchholz Gallery (32E57) To Mar. 29:** George Seurat Drawings.

**Carstairs Gallery (11E57) To Mar. 15:** Nuala Drawings.

**Chinese Gallery (38E57) To Mar. 7:** Gerrit Hondius; Mar. 10-28: Theodore Fried.

**Chrysler International Salon (42 and Lex.) To Mar. 15:** War Paintings Group.

**Clay Club (4W8) To Mar. 13:** Cleo Hartwig.

**Contemporary Arts (106E57) Mar.:** Sculpture, Peter Fingesten.

**Downtown Gallery (32E51) Mar.:** Zorach Sculpture.

**Durand-Ruel (12E57) To Mar. 22:** Enrico Donati.

**Durlacher Bros. (11E57) Mar. 10-29:** 15th Century German Paintings.

**Egan Gallery (63E57) Mar. 10-31:** Collages by Leontin.

**Eggleston Galleries (161W57) To Mar. 15:** Martha Reed.

**8th St. Gallery (33W8) To Mar. 8:** Art Asm. Watercolor Group.

**Mar. 10-16:** Figure Paintings, William Fisher.

**Feigl Gallery (601 Madison) To Mar. 12:** Vaclav Vytlacil.

**Museum of Art Mar.:** Survey of Watercolor.

**Print Club Mar. 7-28:** Members Print Exhibition.

**Woodmere Art Gallery To Mar. 9:** Group Show.

**PITTSBURGH, PA.**  
Carnegie Institute To Mar. 13: 37th Pittsburgh Artists Annual.

**PORTLAND, ORE.**  
Art Museum To Mar. 23: Japanese Prints.

**PROVIDENCE, R. I.**  
Museum of Art Mar.: Textile Panorama.

**Contemporary Artists To Mar. 29:** Group Show.

**ST. LOUIS, MO.**  
City Art Museum To Mar. 20: Encyclopedia Britannica Collection; Mar.: Prints.

**ST. PAUL, MINN.**  
Gallery of Art Mar.: Twin City Artists.

**SACRAMENTO, CALIF.**  
Crocker Gallery Mar.: M. B. Shackley Watercolors; Brazilian Prints.

**SAN DIEGO, CALIF.**  
Fine Arts Gallery Mar.: Calif. Watercolors; Antonio Sotomayer; French Masters.

**SAN FRANCISCO, CALIF.**  
Legion of Honor From Mar. 8: 19th Century French Drawings.

**De Young Museum To Mar. 8:** Florine Stethheimer; To Mar. 15: Max Weber.

**Museum of Art To Mar. 16:** I. Rice Pereira; Alexander Calder.

## EXHIBITIONS IN NEW YORK CITY

**Ferargil Galleries (63E57) To Mar. 8:** The Cat in Fine Art; To Mar. 16: George Constant.

**44th St. Gallery (133W44) Mar. 15-22:** 4: Mexican Genre, Gene Byron.

**French & Co. (210E57) To Mar. 15:** Pierre Apol and Joep Nicolas.

**Frick Collection (1E70) Mar.:** Permanent Collection.

**Friedman Gallery (20E49) Mar.:** Work by John Regg.

**Galerie Neuf (342E79) To Mar. 14:** Group Paintings.

**Garret Gallery (47E12) Mar.:** Carl Podzus, Robert Rogers.

**Gramercy Galleries (38 Gramercy Park) To Mar. 14:** Oils, George A. Thurston.

**Grand Central Art Galleries (15 Vanderbilt) To Mar. 21:** Watercolor Flower Show. (55E57) To Mar. 15: Alphonse J. Shelton.

**Kennedy & Co. (785 Fifth) From Mar. 15:** Plein Air America.

**Hammer Galleries (682 Fifth) Mar.:** Permanent Collection.

**Kleemann Galleries (65E57) To Mar. 8:** Toulouse-Lautrec.

**Knoedler & Co. (14E57) Mar. 10-23:** Eric Isenberger.

**Kootz Gallery (15E57) To Mar. 15:** Paintings, Bearden.

**Kraushaar Galleries (32E57) To Mar. 22:** Paintings, Iver Rose.

**Laurel Gallery (48E57) To Mar. 15:** N.Y. Society of Women Artists.

**Levitt Gallery (16W57) To Mar. 8:** Paintings, Herbert Barnett; Mar. 10-29: Edwin Emery Park.

**John Levy Gallery (11E57) To Mar. 8:** George Inness.

**Julien Levy Gallery (42E57) Mar.:** Archile Gorky Drawings.

**Lilienfeld Galleries (21E57) Mar.:** Paintings, 3 Frenchmen.

**Lynbar Galleries (Hotel Brevoort Fifth at 8) To Mar. 8:** Marion Junkin Paintings; Mar. 10-29: Paintings, Ben Wolf.

**Macbeth Gallery (11E57) To Mar. 22:** Dorothy Hoyt.

**Marque Gallery (16W57) To Mar. 22:** Sculpture, Mocharniuk.

**Matise Gallery (41E57) To Mar. 8:** Paintings by Marchand.

**Metropolitan Museum (Fifth at 82) To Mar. 16:** Hogarth, Constable, Turner Paintings and Prints.

**Midtown Galleries (605 Madison) From Mar. 11:** Dong Kingman.

**Milch Galleries (108W57) To Mar. 15:** Childe Hassam.

**Morton Galleries (117W58) To Mar. 15:** Prints of the Theatre, Eugene Fitch.

**Museum of Modern Art (11W53) To April 6:** Photographs, Henri Cartier-Bresson; Henry Hobson Richardson; Picasso Lithographs.

**Museum of Non-Objective Painting (24E54) To Mar. 15:** New Loan Exhibition.

**New Age Gallery (138W15) To Mar. 15:** Group Show; Photographs, Edward Lindemann.

**STUDIO CITY, CALIF.**  
Vanbark Studios To Mar. 15: Don Retrospective.

**TERRE HAUTE, IND.**  
Swope Art Gallery Mar.: 22nd Ohio Watercolor Annual.

**TOLEDO, OHIO**  
Museum of Art To Mar. 26: Pedro Figari Paintings; From Mar. 7: El Greco.

**UTICA, N. Y.**  
Munson-Williams-Proctor Mar. Sculpture; Eri Franke Drawings; Mark Tobey; Serigraphs; Ruth Randall.

**WASHINGTON, D. C.**  
Society of Wash. Etchers To Mar. 22: 13th Annual.

**National Gallery To Mar. 31:** American Paintings.

**Pan American Union To Mar. 16:** Leather Portraits.

**Smithsonian Institution Mar.:** 51st Watercolor Annual; 14th Miniatures Annual; Works by Peter Helck.

**WICHITA, KAN.**  
Art Association Mar.: Rubin Paintings; American Watercolors.

**WILLIAMSTOWN, MASS.**  
Lawrence Museum Mar. 6-27: War Told of Italian Art.

**WILMINGTON, DEL.**  
Delaware Art Center From Mar. 9: Contemporary American Paintings.

**WORCESTER, MASS.**  
Art Museum To Mar. 16: British Contemporary Painting.

**New Art Circle (41E57) To Mar. 15:** Paintings, Birnbaum.

**New York Historical Society (Cen. Park W at 77) To Mar. 15:** Historic Hudson; Mar.: American Weeklies 1850-1900.

**Newhouse Galleries (15E57) To Mar. 14:** Anna Enters.

**Newman Gallery (150 Lexington) Mar.:** Seth Eastman.

**Newton Gallery (11E57) To Mar. 8:** David Burr Moreing.

**Nicholson Gallery (69E57) Mar.:** Constable, Gainsborough.

**Nierenhoff Gallery (53E57) Mar.:** Pen Drawings, Schari.

**Niveau Gallery (63E57) To Mar. 14:** Maurice Grossman.

**Norheim Gallery (60-07 8 Ave. Bklyn.) To Mar. 15:** Carl Neeser.

**Parsons Gallery (15E57) To Mar. 22:** Mark Rothko.

**Pasquod Gallery (121E57) To Mar. 15:** Paintings Helen Stern.

**Perls Gallery (32E58) To Mar. 21:** Darrel Austin.

**Pinacotheca (20W58) To Mar. 15:** Schacht.

**Portraits, Inc. (460 Park) Contem. Portraits.**

**Rehn Gallery (983 Fifth) To Mar. 22:** Elizabeth Sparkack-Jones, Gwyneth King.

**Riverside Museum (310 Riverside Dr.) To Mar. 23:** Associated Artists of New Jersey.

**Roberts Art Gallery (380 Canal) Mar.:** Group Show.

**RoKo Gallery (51 Greenwich) To Mar. 31:** Claude Clark.

**Rosenberg & Co. (10E57) To Mar. 8:** Picasso; Mar. 10-29: Corot.

**Saipeter Gallery (12E56) To Mar. 15:** Marsicano, Chanin.

**Bertha Schaefer Gallery (32E57) To Mar. 21:** Paintings, Nicholas Vasilief.

**Schaeffer Galleries (52E58) To Mar. 24:** Old Master Drawings.

**Schneider-Gabriel Galleries (69E57) Mar.:** Permanent Collection.

**Schultheis Art Galleries (15 Maiden Lane) Old Masters.**

**Seligmann Galleries (5E57) Mar. 7-27:** Under 25.

**Serigraph Gallery (38W57) To Mar. 8:** Frank Davidson.

**Silberman Galleries (32E57) Mar.:** Old Masters.

**Tribune Art Center (100W42) Mar.:** Group Show.

**Valentine Gallery (55E57) March:** Myron Lechay.

**Village Art Center (224 Waverly) To Mar. 8:** Graphic Arts, Sue Fuller.

**Weyhe Gallery (794 Lexington) To Mar. 26:** Sculpture, Doris Casar.

**Whitney Museum (10W8) From Mar. 10:** American Sculpture and Watercolor Annual.

**Wildenstein & Co. (19E54) To Mar. 22:** Winslow Homer.

**Willard Gallery (32E57) To Mar. 29:** Willard Collection.

**YMHA\* (Lex. at 92) To Mar. 15:** Group Exhibition.



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